

REFERENCE
Not to be taken out.

SWING TO BETTER GOLF





Louis F. Stensley (left) with Ben Hagan, whom the author meets at the greatest golfers in the world today.

REFERENCE
Not to be lent out,

SWING TO BETTER GOLF

by
Louis T. Stanley

With a Foreword by

RONNIE WHITE

1949 ENGLISH AMATEUR CHAMPION AND
WALKER CUP PLAYER

and Photographs by the
Author



COLLINS

ST JAMES'S PLACE, LONDON

Dedicated to my wife

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FOREWORD

by Ronnie White

1949 English Amateur Champion and Walker Cup player

Ever since I met Louis Stanley at St. Andrews during the 1947 Walker Cup Match I have admired him not only as a person with an infinite knowledge of the game of golf but also as a photographer.

I have always believed that the best way to improve one's game is to try and imitate the methods of the great players. There is no better way of doing this than by studying photographs of these players in action. That is why I have no hesitation in recommending this book to any golfer who is interested in improving his or her game. The action photographs are excellent and not one fails to bring out in the clearest possible manner the point which the author wishes to emphasize. Only the very best photographs find their way into Louis Stanley's books. I know this from personal experience for I had the advantage of his help in all the photographs for my own book.

I have tried to imitate the American players in an endeavour to improve my own game. There is in America to-day a uniform method of teaching based on certain elementary principles. There is no need for me to outline these principles because they are explained by the author in this excellent book. Every prominent American player, amateur or professional, swings his club in accordance with these principles and for this reason their playing methods have become uniform if not exactly identical. I invite the reader to study particularly the section of the book which deals with the methods of these players. In my opinion the highlight is that portion which is allotted to the one and only Ben Hogan, the photographs of whom, for the most part, were taken at the Canada Cup Matches at Wentworth in June 1956. No one, I am sure, will pass over this portion without first giving detailed study to the methods of the finest golfer in the world to-day.

This is, in my opinion, one of the best books yet written on this wonderful game.

RONNIE WHITE

INTRODUCTION

Whilst gathering material for this book in different parts of the world, I studied the greatest players in the game—the champions of to-day, yesterday and tomorrow—in action under championship and tournament pressure as well as on the practice-strips. Analysing their methods at the time and in greater detail afterwards through photographic sequences, it was possible to draw certain general conclusions. It is obvious that every golfer has to interpret any golf movement he wants to make in terms of his own physique, but, whilst there are numerous ways of hitting the ball, there is only one swing. Physical differences in build are of secondary importance. It matters not if the player is fat, slim, little, or big, when the club is swung correctly, all in essence swing the same. In contrast, compare the methods of a group of average golfers. You find that they have as many swings as there are clubs in the bag. It is hardly surprising that what they hit is history and what they miss is mystery. Until the fundamental lesson has been learnt that there is only one swing and that the clubhead cannot be propelled faster than you can swing it, the average golfer will find difficulty in cutting his score to less than 85.

Of all golfers I would name Ben Hogan without hesitation as the most impressive shot-maker. The machine-like precision with which he lines-up a shot, the effortless swing that looks incapable of going wrong, the ice-cold concentration, all combine to make him the perfect model on which to base a game. The photo-sequence speaks for itself. I recall the iron-play of Jack Burke : the power-game of men like Sam Snead, Mike Souchak and Tommy Bolt : the polished style of Angel Miguel : the terrier-like determination of Yoshiro Hayashi : the toughness of seasoned campaigners like Julius Boros, Byron Nelson, and Stan Leonard : the artistry of Bobby Locke : the naturalness of Peter Thomson's style : the aggressiveness of Norman von Nida's shots : the concentration of Henry Cotton, Britain's most polished stylist : the distinctive methods of Cary Middlecoff : the muscular might of " Chick " Harbert and Harry Weetman : the youthful promise of Ken Ventura and John Beharrell : the patience of Frank Stranahan : the exuberance of Billy Joe Patten : the elegance of Flory van Donck : the grace of Ken Bousfield and Tom Haliburton : the courage of Ed Furgol : the coolness of " Dutch " Harrison : the confidence

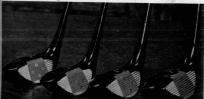
of Gene Littler : the jauntiness of Dai Rees : the exuberance of Jimmy Demaret : the phlegmatic Ted Kroll : the husky Ed Oliver. It has been a privilege to watch these players and countless others in action. By means of high-speed photography I have " frozen " their swings in such a way that we can now examine, analyse, dissect and compare what we see. By that I do not in any way suggest that I have found the inner secret of how these men play their shots. Such personal knowledge they only can reveal. Every man is a law unto himself when it comes to the finger-prints of style. But, it is possible to pin-point the fundamental laws that control the principles of striking the ball, principles common to every top-flight player that must be incorporated into our own shot-making if we wish to improve. Bobby Jones once said, " If golf is worth playing at all, it is worth playing right." That belief put into practice made him one of the greatest golfers of all time. I would add that it is not only the ability to play great shots that makes champions, but the vital quality of making very few bad shots.

Golf is really not a difficult game. It is much less complicated than many other popular pastimes. We can simplify it by concentrating on these fundamental actions that the experts have mastered until they become ordinary simple routine. In a nutshell, swing the clubhead, and remember that it is possible to improve your shots and at the same time take pleasure in the game.

LOUIS T. STANLEY



Remember that the lie of a club is just as important as the length of the shaft. Such is the range of clubs produced by the manufacturers that everybody can find clubs that suit their personal needs. The right clubs will always make the game easier. Special care must be taken over the choice of the putter. It is the most over-worked club in the bag. The driver will be used about 15 times per round as against about 40 puts on a variety of greens. Take your time over shapes, weights, and grips for the putter is the most individualistic club.



1. Check Your Equipment

Make sure that the clubs in your bag are the ones for you, and not for somebody else. Unless you have the right clubs, your swing is bound to suffer. Club-making to-day is a precision job. Matched sets live up to their name. The "feel" is the same with each club after alteration has been made for weight, length and balance. But that "feel" must be right for you. Many factors have to be considered. Your height, reach, strength of forearms and wrists, size of hands, age, and so on. Older players would do well to try clubs with shafts a little whippier than they used when more agile. The change does help. In fact, many younger players would be aided by such a change. Very often clubs are too heavy. You feel tightly-sprung little fellows trying to swing clubs that feel like lead, whilst lanky players have clubs that are far too light. Fast swingers would be better with light clubs. Another mistake is to have heavy woods and light irons. The difference in weights is far too much. They require different timing which smother the swing. The length of shaft and lie of clubhead must be right for your particular requirements. These are questions which are best answered by your professional. He knows that if you use a club with too short a shaft, your swinging arc will be flattened and shot-making will probably be affected. He will see that the lie of the club is true. Many players do not realize that at the address their clubhead seldom lies flat. Playing a shot off the tee or tee is like driving a car on two wheels. Your clubs must suit your temperament and physical make-up. The psychological effect of being properly equipped with the right clubs is enormous.

The set of clubs used by Fred Daly, one of the most experienced professionals in Britain.



2. Check the Grip

Your swing is dependent upon the way you hold the club. A faulty grip will ruin your entire game. Different parts of the body are brought into action during the swing, but the hands and fingers are in control throughout the entire movement. Once a correct grip is established and the clubhead is swung with free hands, the rest of your game will improve. It is impossible to over-emphasize this basic fact, that in sound golf the clubhead must be swung with the hands.

The trouble is that there is no such thing as a standardized grip. The choice is essentially individualistic. So many things have to be considered such as the shape of the hands, length of fingers, forearm development, and so on. It is true to say that a golfer is as good as his hands, and invariably the hands are weak, a fact particularly noticeable in iron play. The odds are that the ball is hit harder than the hands can take with the result that the grip slips at impact.

- (a) The grip used by Marguerite Gulick of Sweden. Note her long slender fingers.
(b) Jimmy Thomson, one of the greatest hitters in America, favors the Vardon overlapping grip.





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It is necessary to deal with these preliminaries before describing the actual grips. Weak hands are a handicap, but they can be strengthened by systematic exercise. Walter Travis used to squeeze a cork grip. It does not matter what you use. A car steering-wheel is ideal. But the main thing is to keep at it. Travis squeezed a dozen times a day. The more you do it, the stronger your fingers and hands become. You can test for improvement. You ought to be able to hit several shots in succession without having to re-grip the shaft. If the club-shaft turns in your hand, the grip is weak. A thin left-hand glove sometimes helps. It gives an even grip that is not always possible if your hands tend to perspire. If the glove wears, it is a sign that the grip is still too weak.

Robert Mahall, the popular Royal Wicketts professional, demonstrates three types of grips: interlocking (c d); old-fashioned palm grip (e f)



The most popular is unquestionably the overlapping grip known as the Vardon grip, though the credit belongs to Leslie Ballour Melville, who used it first, whilst J. H. Taylor had an overlapping grip before Vardon popularized it. Today the majority of first-class players use it, which, in itself, is recommendation.

The placement of hands on the shaft is most important. First the club-head on the ground, then place the left hand on the shaft. Grip firmly, then open the hand to see how the shaft lies in relation to the fingers. This is most important: If the left hand is wrong, the grip will be off-balance. The shaft must be set diagonally across the open hand so that when it is closed the "V" formed by the index finger and thumb points over the right shoulder.

Henry Cotton's hands are large, his fingers are strong. These photographs (a & b) show at close range his overlapping grip. There is no sign of over-tension. That is where the novice is often wrong. An over-tight grip can be disastrous. Conservatism of grip is a common danger, particularly at the top of the swing. When this happens the last three fingers of the left hand act as a corrective check by the pressure of their grip. Examining (b) more closely it will be seen that the palms face each other, whilst the backs are parallel.



Avoid gripping the club with the palm of the hand. If you do, the left hand will be too much under, a position that opens the clubface at impact and produces a slice. An easy way of checking this left hand placement is to close the fingers. If you can see four knuckles, the hand is too much over. Move it slightly until only three or even two knuckles can be seen. Place the right hand on the shaft. The key-note must be firm comfort. The photographs I have chosen emphasize this point. The "V" angles are right. The little finger of the right hand overlaps the index finger of the left. Note how the right thumb is set each time just off the top left corner of the shaft. This position helps to prevent too much right hand creeping into the shot.



It is remarkable how grip-theories have changed. N. N. Scott, the Ryder Cup professional, shows here (a D'8) a firm controlled grip that looks comfortable and would be an ideal model for the average golfer. Yet, in the hey-day of Harold Hilton and John Ball, these old champions held the club in the palm of both hands, the left thumb was inside, and hands moved freely on the shaft during the swing, a characteristic that would be condemned to-day. Modern methods have meant fresh theories. We are unquestionably safer with grips like this one.



The grips used by four well-known golfers. (a) Florentino de Saint-Leger, 1929 British champion. (b) Lady Montserrat-Army (Dorcy Withersell), probably the greatest of all women golfers. (c) Jacques Smith, former South African champion. (d) Zane Babson, 1936 British Girls' Cup captain.



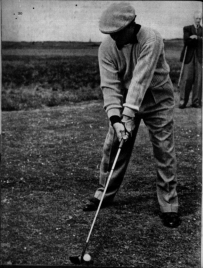
If you are not used to the Vardon overlapping grip, it is bound to feel strange at first, particularly the position of the little finger of the right hand. But it is worth persevering. The grip is orthodox and sound. Correct hand-placement is essential.

But whatever grip is used, overlap, interlock, or some fancy choice, it is vital for the swing that the clubhead should make impact with the ball squarely at right angles to the intended line of flight. To ensure this, there must be close co-ordination between the hands. It is power under control. The left-hand looks after the control, the right-hand infuses the power.

Trial-and-error experiments may help the more advanced player, but the club golfer would be better advised to adopt and master an approved orthodox grip like the Vardon overlap, until he has assimilated the fundamentals.

Grips used by J. J. (Japs) Cropp, known for his famous "Japs" Open champion, and Beverly Hanson, (left), the American champion of 1930. Compare the position of the little finger of the right hand, into the angle of the "V".





3. Check the Address

A faulty grip can ruin a swing, but a faulty stance is equally disastrous. If the ball is addressed too far forward, the left foot carries too much weight and the rhythm of the swing is upset through the difficulty of transferring the weight to the right. The shot will be topped. Addressing the ball too far back is just as bad. The hands will be in front of the clubhead and the swing breaks down on the backswing. Result, a slice. In word shots the ball should be addressed at a point opposite the left heel. For iron the ball is played a few inches further back from the left heel. Harmon has one idiosyncrasy. The majority of players address the center of the ball with the center of the clubface, but some make allowances for individualistic tendencies in the swing by addressing the ball off different points of the clubface. Harmon has his club well forward. A straight line could be drawn from the left shoulder to the ball. The club is like an extension of the arm.

(a) *Françoise de Saint-Sauveur*. (b) *Louise Little*, 1920 U.S. Open champion. (Opposite) *Claude Harmon*, winner of 1928 *American Masters' Tournament*.





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Width of stance is a matter of individualistic preference. Height and build have to be taken into consideration, but generally speaking the feet are apart about the width of the shoulders for full shots, the distance narrowing as the range closes the green.

Bobby Jones used to play reaching shots with his heels close together. The choice of stance is three-fold. If you want to hit from inside-to-out, adopt the closed stance, i.e., shift the right foot a few inches back from the line of intended flight and let the toe point a shade to the right. If you want to hit from outside-to-in, take the open stance, i.e., shift the right foot a shade forward of the line, and let the left foot fall back a little with the left toe pointing a trifle to the left. The square stance has both feet square to the intended line of flight.



- (14) Jack Burke, Jr., American Ryder Cup player and winner of 1956 Masters' Tournament.
- (15) Lloyd Mangrum, U.S. Ryder Cup player and 1956 American Open champion.
- (16) Bobby Locke, three times British Open champion.
- (17) Gary Player, young South African professional.

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A common fault is to take too wide a stance. When that happens the swing loses its rhythm because a full pivot is impossible and the shot becomes a lurching punch by shoulders and arms. A narrower stance encourages a fuller swing. Watching literally hundreds of stances, I would say that the fairly wide stance with feet parallel to the line of flight gives the *best* base for the average player. Controlled weight distribution is helped. A sense of balance is encouraged. At the address-position there must be no suggestion of stretching for the ball. To do so would upset the balance of the swing. The majority of first-class players have their knees and arms relaxed. No tension. The club is merely a natural extension of the arms. No crouching. If you do, the odds are a topped shot. Remember that a first-class swing is not just a fancy flourish.

(d) *Laura Baklan*, the stylish British Curtis Cup player.

(e) *Reginald Whitcombe*, rugged winner of the 1925 British Open.

(f) *Walter Barton*, 1923 American P.G.A. champion.

(H) *E. J. "Dutch" Harrison*, successful American Ryder Cup player and winner of 1925 Canadian Open.



4. Check the Tee-Height

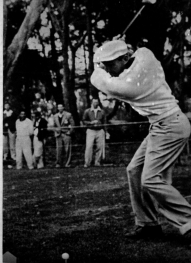
Not enough care is given by the average golfer to the question of tee-height. Usually it is far too low. Those shown in the three action studies are about right, particularly Ed Fargol's. If you lack confidence in the driver, leave it in the bag, take a No. 2 wood, and use a tee that shows more than half the ball over the top of the clubhead. It may seem high at first, but in the long run your confidence will be restored. Opinions vary on the topic of the use of pag-tees for iron shots. One perfectly logical argument is that as tees have to be taken with an iron shot, why complicate the business with a pag-tee? The ball may be struck more cleanly, but at the cost of loss of backspin. All that is true, but there are some golfers who only feel confident when the ball is string-up on its tee. If such is the case, then the teeing must be more upright and the stance closer.

(a) Frank Stranahan(U.S.A.).

(Opposite) Ed Fargol(U.S.A.)

(b) Harry Hestman







5. The Dangers of Over-Clubbing and Under-Clubbing

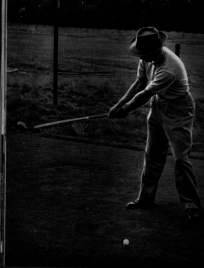
It is difficult to advise anybody which club to use for a specified shot. No two golfers automatically use identical clubs for shots at the same range. So much depends on individual ability. The responsibility rests on the player to know what each club in the bag will do for him. He must take into consideration the wind and weather, distance, texture of grass and obstacles. Under-clubbing is a danger, usually due to over-rating shot-making ability. There is no sense in forcing a shot. If you do, the rhythm of the swing is upset. It is preferable to play shots with full backswing and full follow-through.

Four masters of accurate club-selection: Paul Daly (a), Syd Scott (b), John Jacobs (c), Henry Cotton (d). Between them they present four stages of perfection in the swing.



Here is a rough guide towards selecting the right club. It will need personal adjustment to match the individual strength of each player. It assumes ideal weather conditions with no wind—

<i>Club</i>	<i>Length of Club</i>		<i>Distance</i>
Driver	From 225 to 275
1 Wood (Brassie)	From 215 to 245
3 Wood	From 200 to 235
4 Wood	From 185 to 220
1 Iron	From 185 to 220
2 Iron	From 175 to 205
3 Iron	From 165 to 195
4 Iron	From 155 to 185
5 Iron	From 145 to 175
6 Iron	From 135 to 165
7 Iron	From 125 to 155
8 Iron	From 115 to 145
Wedge	From 15 to 125



6. Check the Start

It has been said that unless the backswing is sound, the downswing will be off-balance. That is true, but the action of the swing can be narrowed down even further. I would say that unless the first quarter of the backswing is correct, the chances of the shot being successful are slight. It is a movement that has many individualistic manifestations, though the fundamentals are common to all. Backswing is to the simplest terms, I can best describe the movement as taking back the club by pushing with the left side, arm and hand, the shoulders keeping close to the ground. Notice how the left arm is straight, while the right elbow is close to the side. Cocking the head slightly to the right helps to steady the head.

(Opposite) A lovely position by Sam Snead. Note the straight left arm and left shoulder pointing at the ball.

(a) Eric Brown makes a good start to an iron shot.

(b) Lyle Crappaworn's left arm is still a straight continuation of the shaft.





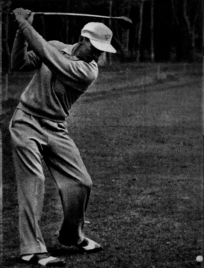
In none of these action studies is there any suggestion of snatching-up the club with the wrists, a fault that leads to chopping-down on the ball. Arthur Law (B) takes the club away in easy fashion. It is a natural rhythm. The more fluent and natural the action, the truer will be the swing. Hands and clubhead should be in one piece, the pulling-back being carried out by the left arm and hand. The club will be coming to the top in a fairly wide arc. Ted Koell's chip shot (C) is played with the hands and arms. The American Ryder Cup player has kept the clubhead close to the ground with a pendulum swing.



Note how in each photograph the right hip begins to turn as an aid to a rhythmic pivot, also a gradual flexing of the left knee and the beginning of the shoulder-turn. The head is still down. The wrist-cock is about to develop. In the post-backswing, Cary Middlecott lets the blade lag the ground. Note the position of his left hand and right wrist. Remember that the importance of the first quarter of the swing is such that it determines the fate of the shot.

(a) Jimmy Thomson (U.S.A.), (b) Arthur East, (c) James McHale (U.S.A.), (d) Jean Donald, (e) Ted Kravt (U.S.A.), (f) Cary Middlecott (U.S.A.).





7. Check the Left Arm

Those who argue that a sound swing is dependent upon the left arm being straight at the top of the backswing are as dogmatic as Harry Vardon when he said "I am firmly convinced that there is no such thing as a straight left arm at the position where so many golfers have been informed there is." Both are wrong. Even Vardon could not have ignored the evidence demonstrated by J. Miguel of Spain (page 34-35). His straight left arm is almost a caricature of the position, whilst that of Max MacCready (page 34-35) is no less impetuous. The straight left arm does exist. The question is whether it is essential. Without hesitation I would say that many of our finest players do not consider it necessary in its extremist form. The photograph of Douglas (opposite) was taken during the American Open championship. His form that week was good, his style impeccable, and always when I watched him, he had this slight bend in the left arm at the top of the backswing. I could list others who have a similar characteristic. And all are first-class shot-makers.

(Opposite) Steve Douglas (U.S.A.).

(a) Dai Aoki.

(b) Reginald Knight





The best answer is that those who can produce a straight left arm at this stage of the swing are fortunate. There are definite advantages inasmuch as it widens the arc of the backswing. The fellow at the end of the club has a longer sweep to his swing. But there are quite a number of golfers who are physically incapable of taking the club up in such a way. They are obliged to modify it with a slight bend. Not too much, for that would weaken the wrists. As soon as the downswing gets under way the left arm resumes its straightness which is retained up to and after impact. It would be disastrous to complete the swing with a bent left arm.

(a) *Angel Miguel* (Spain). (b) *Alan McCready*. (c) *Brian Willes* (S. Africa)



Impact would probably produce a topped shot. It is easy to test whether you can keep your left arm straight at the top of the backswing. Your left hand grip has the answer. If you are a second Miguel, your grip will remain firm. If not, the last two fingers will break their hold. Turning to other photographs in this sequence, that of Frank Stranahan (c) is of interest in that it shows an experimental swing. He adopted a new grip, curtailed the backswing, had a full shoulder turn, but restricted the hip pivot. After impact, he kept his head down for a much longer time than usual. He told me that he had not seen a shot finish for three months.

(c) Frank Stranahan (U.S.A.). (d) Jan Culliver. (f) Fred Daly





8. Focus on Individual Swings

(2) MAX FAULKNER

Max Faulkner is one of the most colorful personalities in British golf to-day. Something of an extrovert, he smacks the ball in flamboyant fashion. In the early days he hit first and thought afterwards—often in the rough. Temperamentally impulsive and eager for action, Faulkner took time to calm down. The extroversion is still there, but it is under control. The same thing has happened to his golf. It matured after he won the British Open championship at Portrush in 1951. He plays most shots well, with perhaps a slight weakness on the greens, but my choice for this book is his drive. Faulkner driving is an exhilarating sight. He hits the out in a full-bodied way that makes lesser mortals green with envy. Study this sequence of photographs. They speak for themselves. The points to look for are obvious! The wide stance with the ball opposite the left foot; then the smooth weight distribution with full shoulder pivot and hands fairly high. As the swing enters the downward path, the picture personifies tremendous power under control. Notice the bent knee; the left arm unbelievably straight; the right arm coming into the side as the force is about to be infused into the shot; the split-second after impact with the left side taking the full force of the swing; head anchored; right side coming through; arms flowing out; and so on to the perfect finish with superb balance and poise. Watching Max Faulkner in action is a refreshing sight. Physically exceptionally strong, he is built in the mould of a power-driver. Given a reasonable break of luck, his name should figure again on the Open trophy.





Flackening tip . . . the left knee turns in until it points to a spot just behind the ball, thus helping the hip and shoulder pivot.



(ii) ERNEST MILLWARD

Ernest Millward is something of a rough diamond. On the links he seems almost instinctively aggressive. It was this fighting characteristic that turned the scales in his favour in the English Championship final of 1922 at Burnham and Berrow. On the score of style, Millward would be faulted by the purists. He looks awkward, almost ungainly, as he hunches round the course, but in his defence it must be conceded that these distinctive methods are effective. He is an inspector of golfing reputations. The bigger they are, the harder they fall. Hoping that this treatment would be meted out to the Americans, he played in the Walker Cup match at St. Andrews in 1923. He did not quite come up to expectations, losing both singles and foursomes, but he put up a spirited fight against Bruce Cudd. To those who want to experiment, Millward's swing offers plenty of scope. Take note of the grip, the position of his hands on the grip, and the angle of the "V's". As the address, notice the bent elbows, the distance between the arms and the body, the right index finger on the shaft, the position of the ball in relation to the left heel. It is interesting to compare the photograph of the address (c) with that taken a split-second after impact. The head position is practically the same. The style is not everybody's choice. The swing is honest, without frills, and with Millward behind the club, both powerful and accurate.





As the right knee turns in towards the ball, the right heel is raised automatically and the stage is set for the power-infusion.



(16) FLORY VAN DONCK

Flory van Donck ranks as one of the most stylish players in tournament golf on this side of the Atlantic. He has had considerable success in Continental championships, has added several of the big-money tournaments in this country to his list, and in 1937 gained the Harry Vardon Trophy. Tall and of slender proportions, Van Donck has the build of a stylist. His swing is a delight to watch. In this set of photographs I have included two pairs (a) and (c), (f) and (g). They enable the reader to study for himself the differences in technique between wood and iron play at the top of the backswing and at the moment of impact. The camera has frozen the action at identical moments. The address position (a) looks compact and comfortable. Photograph (f) shows how far the hands are away from the legs. Note in this study the position of the right index finger on the shaft. The knee suspension, already mentioned, is useful also as a reminder of the importance of smooth weight transference.





Downswing tip: . . . when the hands are ahead of the clubface at this stage of the swing, the odds are that the right side will push or twist/punch into the shot.



(iv) HARRY WEETMAN

Harry Weetman is very strong and hits the ball a long way, a characteristic that has served him in good stead for, in courses to his liking, this additional length has demoralised many an opponent. In 1932 he won the P.G.A. Match-play championship at Hopkins by beating Jimmy Adams in the final. The Masters' Tournament and the Harry Vardon Trophy were added the following season. He has played in three Ryder Cup matches, his record showing a win against Sam Snead by one up and has represented England in the Canada Cup in 1953-54-55. Temperamentally Weetman would seem to be ideally equipped for the cut-and-thrust of match play. For this photo-sequence I avoided the long-range clubs. Instead I have chosen a series of iron shots. The reader can observe the swing himself beginning with the stance, position of the ball and clubhead, development of the backswing with maybe an eye on wrist action and hip movement. The downswing has been caught at a vital stage. Reproduce Weetman's action in every detail and handlings would tumble overnight. The completion of the shot is a revealing position in that it represents a truthful postscript of what went before.

I would say that Weetman's record is an impressive one through his determination to make the grade. He is not a pretty worker of the ball, but his swing is an act of strength. It is interesting to watch him practice. He hits the ball like a machine and rules the pin with effortless precision. He has achieved much in a short time, but his potential includes that "super" golf which only great champions can produce. Tournament experience in America would improve his game enormously. I regard him as a youthful edition of the old school of professionals, a tough race of men who knew the game from A to Z.





(v) WALTER BURKHO

Walter Burkho has a brilliant record in the American P.G.A. championship. Since 1911 he has appeared in three finals, winning in 1913 against Fellow Luna by 2 and 1. At the Annual Meeting of the American P.G.A. in 1913 Burkho gave a speech in which he outlined the principles of his own game. He spoke at length on the problems of putting, fast and slow greens, reading the greens, and so on, but his remarks about the No. 4 iron are pertinent in relation to this photo-sequence, and I venture to quote them. — "On the back swing with the No. 4 iron I think I cock my wrist faster than any top player in golf. I work with more or less of a fast hand action or a fast break, because here I cock my wrist immediately and I am set. I don't have to worry about anything at the top." Judging by the result of these shots I can understand the absence of concern, though there have been occasions when his fellow-professionals have argued that his backswing is too straight and too sharp with the ball hardly in the air at all. Maybe they are right, at times, but, when the pressure is on, Burkho's iron shots invariably have the edge on those of his critics.





9. Check the Shoulder Pivot

These photographs show what the shoulder pivot of a first-class player is like. By comparison, the average golfer relies more on his arms. An over-quick swing and a ball-hit glom are sure signs that the shoulder pivot has been neglected. Dorothy Kirby (opposite) has a wonderful shoulder pivot. This former American champion rights the ball away her left shoulder. Her shoulders are at right angles to the line of flight of the ball. Harry Bradshaw page 48 (a) is a great example of how a solid-built frame can be pivoted. Those who complain that their waist-line makes out such a turn should look at Bradshaw's shoulders. Combined with his hip winding-up, he looks set for a useful shot. Page 49 (c) shows the shoulder-pivot from a different angle. The flexing of Rennie White's knees suggests almost "sitting down" to the ball position. The shoulder-pivot plus the hip winding-up are essential in a second swing.

(Opposite) Dorothy Kirby (U.S.A.)

(a) Lu Lung-Huen (China)

(b) Dorothy Kirby (U.S.A.)





(a) *Harry Bradshaw*



(b) *Alberto Salas (Chile)*



(c) *Billy Joe Patton (U.S.A.)*



(d) *Stan Leonard (Canada)*



(c) Manuel Morales (Chile)



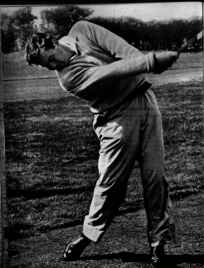
(d) Frances Smith

(g) Ronnie White



(h) Berkeley Hanson (USA)





10. Hitting Past the Chin

I have chosen this set of photographs to indicate a feature of the swing. *Hitting past the chin* is a generalized description of a position after impact. In each of these examples you can "see" the hit of the right hand against the left as well as the violent thrust of the right leg in the case of ball drives. Peter Alliss (opposite) and Claude Harmon (page 31) show no signs of letting the left arm collapse. That in itself is an excellent point. Whilst it is possible to play a good shot with a bent left arm at this stage of the swing, it is much better to let the left arm take the hit. Peter Alliss has the build for prodigious driving. His length from the toe is tremendous. In this photograph the speed of the club is bringing the body round. The majority of golfers would have allowed their head to come up before now, but Alliss still keeps it well down. Bob Harris of Chicago (below), though unknown to Britain, has a useful swing and makes the ball prodigious distances. In this "let out" drive, both hands have left the ground, though the left side is firmly braced and he has hit past the chin.

(Opposite) Peter Alliss, British Ryder Cup player (below) Bob Harris of Chicago





12

It is always tempting to try for those extra few yards, but the trouble with so many golfers is that they infuse this additional energy into the swing at the wrong moment.

The natural reaction is to start hitting earlier, so that the accumulative force will strike the ball a more powerful blow than usual. Unfortunately the source of gelling power does not react that way. If additional force has to be put into a shot, it must be applied in the hitting area, at the moment when the wrists uncock and the force is released. The danger then is of increased leverage overpowering the left hand, arm and side. These photographs show how the body should be braced to take the impact. Other tips might include widening the stance or lengthening the backswing, but ultimately extra length can only come from stepping-up acceleration in the hitting-area. Remember it is better to attain maximum speed a shade before impact, rather than rely on the split-second timing tip of reaching peak-acceleration at exactly the moment of impact.





(a) *Sam Snead* won the British Open championship in 1946. He's literally won every important event in America, except the most coveted of all, the National Open championship, in which he has lost runner-up three times.

In the 1949-50 season Snead became the first player in the history of American professional golf to pass 100,000 dollars in official winnings. He drove 14 holes each in one stroke.

(b) *Don Ross*—a little man with a tremendous drive.

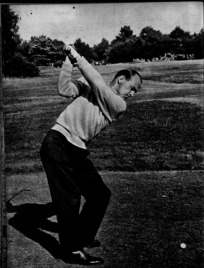
(c) *William Thornton*, of Jupiter, Florida.

(d) *Frank Jewis*, rugged golfer who hole-out the New Course, St. Andrews, in 63 strokes, the lowest ever recorded in the British Open Championship.

(e) *Claude Harmon* of Winged Foot Country Club, New York, a stylist with individualistic mannerisms.

(f) *Lloyd Mangrum*, an experienced tournament professional, who has won literally every tournament and championship America can offer.





11. Check the Top of the Swing

Various aspects of this stage of the swing are dealt with elsewhere in the book, such as the straight left arm, shoulder pivot, how far back the club should be taken, and so on. In this section I want to deal with the position of the right elbow. There are several conflicting theories. One maintains that the natural position for it is pointing to the ground and is shade away from the side. Another holds that the right elbow should be well into the side, a view in line with the old-fashioned test of putting a handkerchief under the right arm-pit. If it fell to the ground before the shot was played, the swing was faulty. That sort of test is not so bad if the swing is flat, but it would rule out the upright variety. I prefer to compromise. I think it is better to let each individual decide for himself. For that reason, I have chosen a series of photographs that show personal variations.

(Opposite) *Eric Brown.*

(a) *Ray Wilson.*

(b) *George Johnston.*





12

Norman von Nida plays a full drive. A confident strike golfer who packs a terrific punch into his shot-making. Just after the war he had considerable success in

British tournaments, being the top money winner in 1947 and Vardon Trophy winner in 1948. So far he has not touched his top form in the British Open championship but has won the Australian Open title on three occasions. For several years he missed the British season, but returned in 1955. His style is neat and compact. This particular position (4) shows copybook form. Note the position of the right elbow and compare it with

that of Vicentessa de Saint Severin (1) who has a string of national title successes to her credit. She is tall, slender and supple. Her swing is full and the angle of the right elbow at the top of the backswing obviously suits her style of play. Johnny Palmer (2) takes the club farther back, but brings his right elbow more into the side.





Lawson Little (c) could easily pass the pocket-handkerchief test. It would still stay under his armpit at the very top of the backswing. It is a magnificent action study. Nothing could be finer. The weight distribution, shoulder and hip pivot, grip, head position, combine to make the perfect backswing. Equally immediate, though not so powerful in its build-up, is the study of Eric Brown (page 54), who would pass the same style-test as Little, except for the right elbow. Reg Horn shows a more abbreviated backswing, but the right elbow position is about the same as Brown. Johnston (page 55 B) is more solidly built. He likewise has favored a shorter backswing. The heights of hands vary as much as the right elbow position. Max Baer's are high (d). Chen Ching-Pu (China) (f) would also pass the handkerchief test. Compare them with Lawson Little's hands. Allowing for individualistic variations, if the backswing is right, you can build on a sound foundation.





at No one could say that Billy Joe Patton is a graceful player. When he steps on the tee his one ambition seems to be to slam the ball out of sight, and he certainly drives it enormous distances. (a) gives some indication of the right side leverage on the right arm and hand during the blow. The weight distribution in (b) is excellent. Note how the left shoulder points at the ball. Returning to the impact picture, the left hip can be seen moving out of the way as the right hip turns into the shot. It is often said that the address position and moment of impact look almost identical. Compare (c) with (a).



12. Focus on Individual Swings

(S) BILLY JOE PATTON

Some critics maintain that Patton's swing goes through too wide an arc. Maybe it does for some tastes, but the American's strong hands, wrists, and powerful shoulders seem to like it that way. His record speaks for itself. Patton was only one shot behind Ben Hogan and Sam Snead in the 1953 American Masters' Tournament, and anyone who can keep pace with such exalted company has not much to learn in the putting areas. Patton won the North and South Amateurs in the same season and is the only amateur to have won gold medals in the American Open championship in three successive years, 1952-53-54. In the Walker Cup match in 1953, he won both his games, accounting for P. F. Horton in the singles by 3 and 1. Illustration (A) shows more conclusively than words can describe something of the whirlwind swing of this unconventional-styled American. It is often said that no two golfers ever swing the same. Certainly I have never seen a second "Patton swing" but that is no reason why it should not be recommended. Those who feel they might like to experiment would do well to remember the advice that the club is not just swung by the arms alone. Legs, hips, arms, body, and so on—all have their role to play. The swing is a rhythmic co-ordination of the whole, whether it belongs to Joe Carr, Ronnie White, or Billy Joe Patton.





(vii) C. S. DENNY

C. S. Denny is an ideal model for golfers who are proportionately built on a fairly large scale. The Finca professional is as strong as an ox. Nothing seems to tire him. His shots are as crisp at the end of thirty-six holes as they were at the beginning. He may lack the suppleness of Max Faulkner, but any modification has not affected his swing. This sequence shows an even start to the backswing. No hint of stretching. The shoulder and hip pivot are good. So many golfers tend to overwind their looms. If the club is taken back too far, the control has gone. On the other hand, it must be realised that if the backswing is abbreviated, there is no need to whip the club down and through twice as quickly. One of the signs of first-class iron-play is the apparent looseness of the union action. Denny swings the club in effortless fashion. No hurrying. No hurrying. His strong wrists take the clubhead through the ball in firm but measured fashion.





(viii) LAWSON LITTLE

Here is another American power golfer. Lawson Little reached the heights in 1934 and 1935 when he won the American Amateur and British Amateur championships in successive seasons. In the 1934 British Amateur Championship he registered a record victory in that event by beating James Wallace, 14 and 13. He played for the U.S. against Great Britain in 1934. Two years later he turned professional, won the Canadian Open, and in 1940 gained the American Open title by 3 shots from Gene Sarazen. His long game was tremendously powerful, and it was interesting to compare his efforts with those of Jimmy Thomson, who was then named as the longest hitter in the world. On one exhibition tour both players almost slammed the coast off the ball in attempts to out-distance each other. I find this sequence interesting in that the reader can study the hand and wrist action in the vital hitting area. The split-second acceleration can be seen. Look at that left arm in (d). In (e) the body and right side are nicely together. The clubhead has gone through and under. Photograph (f) is a perfect example of a shoulder pivot. (g) shows a well-balanced finish with the hands close to the body. Note the shortened grip. Little's head is up, but it is wise to discriminate between looking up and rising up. Some golfers find difficulty in keeping their heads down. In such cases over-anchoring can upset the rhythm of the swing. Provided the eye is on the ball up to the moment of impact, a player can look round quite safely, but he must not rise up. Very often this tip helps to make the follow-through more fluent.





Carlos Colla of Spain is a thoughtful player with a fine rhythmic setup. This sequence shows a man who has played confidently and crisply. He addresses the ball off the right foot and forearms a narrow stance. Note how the hands are slightly forward. In the backswing note the full pivot of the shoulders with only a half-hip pivot. The camera has frozen the action as the club enters the hitting area. Knees beginning to bend and weight gradually moving over to the left side. Note how Colla keeps his head down and back at impact. The club flowed through smoothly at the completion of the shot.



(ix) CARLOS CELLES

Iron shots played with effortless action, such as this sequence by Carlos Celles, are the envy of club golfers. It looks easy, but is so hard to imitate. The question of making drives, for instance, bothers many players. The reason is simple because the majority insist on taking the drive behind the ball instead of in front. It is not an easy fault to cure, in fact, many golfers give up in disgust and carry on hoping that the trouble will rectify itself. Generally speaking it is not due to bad sighting. Nine times out of ten it can be traced to modified weight transference. Walk across any links and you see golfers attempting iron shots that could be looked before the ball is hit. What happens is that they put their weight on the right foot from the moment the ball is addressed, and when play the shot with no hint of weight transference. If only they would gradually shift the weight to the left side many of their worries would be solved. When that transference takes place, it is possible to hit down on the ball, and ensure the right degree of underpar.





13. Downward Pull of Left Arm

More attention for the left arm, the Cinderella of the swing. The part it plays is too often overlooked and minimized. Knowing that the right hand and arm infuse the punch into a shot, we tend to forget that its left counterpart is just as important. I have stressed elsewhere that the club must be taken to the top of the backswing under the controlling guidance of the left arm. The straight left arm theory has also been examined. But the left arm has a further role in the swing. Left arm guidance does not end at the top of the backswing. It must continue for the first part of the downswing. Unless the necessity for this downward pull of the left arm is realized, the right hand takes charge too soon. Hitting from the top means that the force has almost gone by the time of impact. Note the left arm in each example. It is almost possible to sense the downward pull used by the left arm. If you want to make the action feel more natural, practice swinging a club with the left arm only.

(Opposite) *Gerry de Wit (Holland)*

(a) *Carl Foulke (Denmark)*

(b) *Ken Bousfield*





(a) Christy O'Connor



(b) Jack Burke (USA)



(c) Angel Miguel (Spain)



(d) Johnny Palmer (USA)



(1) James McHale (USA)



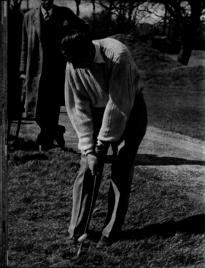
(2) Ralph Munquie (USA)



(3) Fumihiko Hayashi (Japan)



(4) Marty Furgol (USA)



14. Clubhead and Arms at Impact

High-speed photography has made it possible to freeze the swing at the moment of impact, the pay-off that stamps the class of a player. The points to look for in this split-second sequence are simple. The shoulders are square to the ball. The hips are curving round to face the hole. Particularly do I want to stress the straightness of the left arm. Examine very carefully the revealing action study of Henry Cotton (opposite) with the clubhead and left arm in line at impact. It is an example where nothing can be faulted.

The same applies to the photograph of "Chick" Harbert (below), taken from a different angle. It possesses power under control. The photograph of Ben Hogan (page 33) of was taken at a moment of considerable pressure during the play-off for the 1933 U.S. Open championship.

There is no need to comment on the action. It speaks for itself. Arm-movement in all the studies is excellent. The right shoulder is under the left. There is no hint of the right side swinging round too quickly, a common fault with the average golfer who will bring the clubhead across the ball. Note how the back of the left hand faces the hole at impact. The elbows are together. But the feature I want to stress is the necessity for the left arm and side to be firm at impact, strong enough to take the full force of the thrust by the right leg, back, and arm without crumpling. In the sequence over the page you can see how it is done.





(a) *Walter Hagen (U.S.A.)*



(b) *Fred Daly*

(c) *Flory van Donck (Belgium)*

(d) *Henry Strathmore*





(1) Norman Patton



(2) Ben Hogan (U.S.A.)



(3) John Horton



(4) Georg Bamber (Germany)



(a) Joe Girard



(b) Johnny Palmer (USA)



(c) Ben Hogan (USA)



(d) Fred Hawkins (USA)

15. Check that Acceleration

In the hitting area the hands switch roles. Up to now the left hand has been the master-hand, but as soon as the hands reach a point in the downswing below the waist, the thrust of the right forearm and hand becomes pronounced. The acceleration is terrific. When studying this set of photographic notes especially the delayed extension of the wrist-cock. Take Douglas Ford (page 76 c) as an instance. The 1933 American F.G.A. champion's hands have already reached a point virtually opposite the ball. The speed of the action is such that no naked eye could tell what was happening in such detail, but in a split-second the right-hand acceleration will lock the clubhead through to catch up the hands at impact. Billy Joe Patton (f) is an even more striking example of the power that is released when the wrists uncock. The timing must be perfect. If the wrist-cock is held back too long, the result will be a pushed shot. If the other extreme, and this is more common, uncocking the wrists too early means wasting power through hitting from the top of the downswing.

(c) Harry Bradshaw

(f) Billy Joe Patton (U.S.A.)





(a) *J. A. Denton, captain of 1933 British Walker Cup side.*

(b) *Silas Royal, former U.S. Amateur champion, now professional.*

(c) *Douglas Ford, 1933 American P.G.A. champion.*



(d) *Clayton Roper, American Ryder Cup player.*

(e) *Dennis Smalldale, Canada Cup player.*

(f) *Bob Hamilton, 1942 American P.G.A. champion.*



(d) Henry Longhurst, whose golf is as forthright as his pen.

(e) Harold Ward, twice American Amateur champion, now professional.

(f) Harry Wadman, British Ryder Cup player.



(g) Dick Burton, long-hitting 1939 Open champion.

(h) Peter Allen, one of the most powerful hitters of younger professionals.

(i) Dale Murry, member of 1935 U.S. Walker Cup side.



a Here is a close-up of John Jacobs, the professional who hit the headlines in the 1922 Ryder Cup match at Flamingbird by beating the much-fancied American, Gary Middlecott, by one hole. The result surprised many who only knew Jacobs by name, but those who had watched him play during the season before had sensed his potential. Jacobs is a natural stylist with a magnificent swing. Tall, supple, and powerfully built, he guides the club through with controlled force and is blessed with an ideal match-play temperament. His game would benefit enormously from a competitive season on the American tournament circuit.



16. Focus on Individual Swings

(x) JOHN JACOBS

Jacobs has a firm foundation. The stance leads itself for a full pivot. The arms fall naturally from the shoulders. No overstretching. The body is wound-up like a coiled spring. The position in (B) of the full shoulder and hip pivot is excellent. So many players tend to curtail the backswing in their eagerness to begin the downswing. When that happens the body weight is brought too soon into the shot, the right shoulder comes round too quickly, the player begins to hit from the top of the swing, and the shot becomes feeble and uncontrolled. In the downswing, notice how Jacobs shifts the left hip out of the way as the right hip and side come into the shot. There is no suggestion of the shoulders moving round too soon.





Jimmy Thomson, son of a North Berwick professional, decided as a youngster to make his fortune in America. I know nothing about his fortune, but he certainly made the grade against the toughest American tournament professionals. He has earned the title of one of the world's most consistent long drivers. Although he is now on the verge of the veteran stage, Thomson is still a great player. I think the secret of his success lies in his great strength. His wrists are like steel. He is tough, knows all the tricks, and is immensely likeable. His manner play is more spectacular than the pros, but he is no more perfunctory with shots of short-term range. He takes the job with clock-like precision.



(xi) JIMMY THOMSON

Several points in this sequence of Jimmy Thomson are worth commenting upon. First, he keeps his hands and arms well into the body. There is no danger of the balance being upset by over-reaching. Photograph (h) shows the left shoulder moving round under the club. Note the wrists. The importance of wrist-cock is not always appreciated. It is literally the hinge of the swing that co-ordinates hand action and body movement. It is impossible to have locked wrists and a first-class swing. On the other hand, the left wrist-cock is valueless if the weight is kept on the left foot. There must be weight-transference so that the left side can come round naturally and the left wrist-cock can play its part in the swing. Illustrations (c) and (d) together almost resemble the action of a pocket-knife closing. In the intervening space the club has struck the ball with a crisp stroke. In (c) the left hip has begun to rise, whilst the right arm has straightened out with the right hand rolling over. The head is well down.





Note in (c) the all-important first half of the backswing. Elbow close to the body. The stance is not too wide.



At this stage of the downswing (c) the weight transference has shifted to the left side. The right elbow has come into the side.

(xii) CHARLES "CHICK" EVANS

The reference books tell me that Charles "Chick" Evans was born on 18th July, 1890, and though the thing is *prima facie* incredible, I am nevertheless compelled to give credence to the assertion. We are all exposed to birthdays. Evans won the American Amateur championship in 1914 and 1921. He won the American Open championship in 1916. In partnership with John Hall, he played first couple for Amateurs against Professionals in the Constellation match of 1917, and represented America versus Great Britain in 1921-22-23-24. In short, "Chick" Evans is almost a legendary figure in that he is an active link with the historic golf figures of the past. This photographic sequence was taken in his 65th year. They would do justice to a golfer thirty years younger. His iron shots still have a knife-like sharpness.



The head was kept well down (1) until the natural momentum of the swing brought it round and up. Note the firm left side.



For leisure, let alone golfers, possess such muscular arms as Jimmy Demarest, the most colorful personality in American golf since the hey-day of Walter Hagen and Gene Sarazen. He is a first-class all-round shot-maker with an excellent playing record. He has won the American Masters' Tournament on three occasions and has gained his place in three American Ryder Cup teams, twice beating Phil Rice in the singles, and Arthur Lee by 7 and 5. Demarest's shot-making is only outdone by the brilliance of the clothes he wears on the links. He possesses quite a melodious voice and at times has teamed-up with his friend, Bing Crosby, in vocal harmony.



(xiii) JIMMY DEMARET

In this action sequence, Jimmy Demaret plays an iron shot with his hips square to the ball almost throughout the swing. The arm and hand action seems to be emphasized as the club enters the hitting area. His left side appears to move laterally ahead of the ball to enable the hands to bring the clubhead sharply down and through. Note how the right elbow has come sharply into the side in the downswing. The head is firmly anchored after impact. The final position is relaxed and nicely balanced. The grip is still firm. The hips are practically square to the hole. Balance plays a tremendous part in the swing. It is easy to make the mistake of putting too much weight on the toes during the swing. Some players rise on their toes at impact. When that happens there is a danger of the player falling into the stroke. It is better to have the weight more on the heels during the swing, particularly women golfers. Joyce Wethered always had this idiosyncrasy (see page 148). Even so, the mancrurism is not to be recommended. When it happens there is a danger of the player falling into the stroke with a checked shot as a result. It is far better to have the weight more on the heels during the swing.





17. Check that Right Elbow

In this sequence note how in each case the right elbow has come well into the side, whilst the pulling-action of the left side can be detected by the stretched attitude of the left arm. It is interesting to study the different levels of Roberto de Vicenzo's arms and shoulders (page 88 a). In each example the right leverage is marked as the right elbow comes into the side. At the top of the backswing the right arm is well away from the body, some players liking it to be away as much as a foot or so to give plenty of freedom, but once the hitting area is reached and the wrist cocking begins, the right elbow must be bent and brought into the side. The rising must be perfect. There must be no hint of checking at the moment of impact. The rhythm of the swing must be preserved in one piece. A contributory factor to this smooth co-ordination is the action of the right elbow at this stage of the downswing.

(Opposite) *Billy Casera (Italy)*

(a) *Henry Cotton*

(b) *Don Southerton (New Zealand)*





(a) *Ed Lumery (USA)*



(b) *Harry Bradshaw*



(c) *Roberto de Vicenzo (Argentina)*



(d) *Frank Strickler (New Zealand)*



(c) J. C. Watson



(d) Ian Gubbins

(e) Byron Nelson (USA)



(f) Ed Furgal (USA)





18. Hitting or Swinging?

The roll of the wrists is a natural feature of the swing. Every player should let the hands and arms flow out as freely as possible. The momentum of the clubhead acts so that if it is allowed to follow its natural course unchecked. The trouble is that many golfers, when trying to drive a ball out of sight, apply the brake at the moment of impact, and the movement becomes a hit rather than a swing, a chopping action instead of a rhythmic sweeping movement. The clubhead must flow out free so that the arms are fully extended as in this photographic sequence. An old tip is to put matchsticks in the ground a little in front of the ball. You can check how many are knocked down after impact.

(Opposite) "Chick" Harbert—winner of the 1934 American P.G.A. championship when he beat Walter Hagen. (a) Clayton Douglas—fine example of the arms flowing out after impact. Note the wrists. (b) Julius Burm—American Open champion of 1933 and twice winner of the Van Clibbert Tournament in Chicago.





(a) C. S. Denny



(b) Art Wall (U.S.A.)



(c) Gene Linder (U.S.A.)



(d) Joe Cramer (U.S.A.)



(c) Peter Thomson (Australia)



(d) Frank Jones



(g) Fred Allen (U.S.A.)



(h) Laurie Ayton



19. *Keep the Eye on the Ball*

Jack Hutchinson used to say that it was wrong to keep the head down for one tenth of a second longer than was necessary. Dangerous advice if taken too literally, for while it is true that over-exaggerated head-down studies a rhythmic shoulder-pivot impossible, the fact remains that head-up is responsible for a large proportion of fluffed shots. Tension must be avoided, but moving the head about is fatal. Instantane can be quoted of players who shift their head laterally and still make a good shot. Even so, for the average golfer it is safer to be orthodox. Look at these action studies. They include some of the greatest golfers in the world today. Without exception every one has kept his head well down with the eye on the spot where the ball was played. I have purposely included men of varying height and build. They range from the tall, willowy Middlecoff to short stocky Quick, the burly Heather and Oliver to the average-built Burke.

(Opposite) Wonderful head-down position by Gary Middlecoff.

(a) Harry Flegal (A.S.A.)

(b) Stanley Quick (E.S.A.)





(a) Sam Snead (U.S.A.)



(b) Pete Cooper (U.S.A.)



(c) Francis G. Windager (U.S.A.)



(d) Clayton Roper (U.S.A.)



(c) Dave Douglas (USA)



(d) Jack Burke (USA)



(e) Bobby Locke (South Africa)



(f) Ed Oliver (USA)



a

b

c

You have a firm grip. There is no danger of the club turning in his hands by the force of the clubhead striking the ground. Note the placement of the left hand, and the angle of the "V" in (b).

d

e



20. *Focus on Individual Swings*

(xiv) RICHARD YOST

A husky young American who played in the 1911 U.S. Walker Cup team. In the singles he beat John Morgan by 8 and 7, and with Billy Joe Patton as partner beat the British pair, Markham and Morgan, in the foursomes by 1 and 1. There are several points about his game that the reader can note with benefit. Photograph (A) shows an ideal address-position. It is possible to rule a straight line from left shoulder to clubhead. The pivot action in the backswing is no artificial maneuver. It is a natural turn involving the co-ordination of the left foot, knee, hip, and shoulder. Note that copybook straight left arm. At impact the right arm has straightened, the left arm has taken the strain. The head is well back. The completion is well-balanced with the grip still firm.





Notice that in all four action studies the hip movement has been reduced to the minimum. The swing looks compact and workmanlike.



(xv) FRED DALY

Despite his apparent casual approach to the business of short-making, Fred Daly is a shrewd tactician with a brilliant record. British Open champion in 1927, runner-up the next season, three times P.O.A. Match-play champion, and member of four British Ryder Cup teams, to say nothing of his tournament wins—few can equal the list of achievements. This then with a No. 8 iron is one that Daly plays particularly well. He takes a narrow stance, slightly open, and plays the ball off the right foot with the hands forward and clubface open. The average player often forgets to keep the hands close to the body in the backswing. The right elbow is close to the side. There is also a tendency to top. This may be due to one of several possible causes. The head may be lifted too soon, the left shoulder may be lifted in the backswing, or the right shoulder in the downswing. In longer-range shots it can be due to a faulty pivot, in which case the cure could be to keep a firm left arm up to impact. A common cause is due to striking the top side of the ball; again this can be rectified by striking at a spot immediately behind the ball. In shots such as Daly is playing, the tendency to use too much wrist can create trouble. It is fatal to scoop-up the ball. The ball of the club is quite adequate. The main thing is to keep the head well down in Daly fashion.





Two points to notice. At the address Ayton has his hands and arms close to the body. In (c) Oliver has his hands shoulder high at top of backswing.



(cont) LAURIE ATTON; ED OLIVER;
C. S. DENNY; CLAYTON HEAFNER

I have grouped these four golfers together to show that players who are bulky in build can still be first-class shot-makers. Ed Oliver is a highly successful American tournament professional and Ryder Cup player. Laurie Atton was a member of the 1949 British Ryder Cup side. C. S. Denny (c), dealt with more fully on another page, is a seasoned professional. Clayton Heafner (f), member of the 1949 and 1951 U. S. Ryder Cup sides, was also runner-up in the American Open championship for both those years. There is no doubt about the accumulative talent shared by these four golfers. They return scores that would make the club member green with envy. The main thing to remember is that lack of suppleness sometimes affects muscular co-ordination which in turn upsets the timing. Modification of the backswing can effect wonders. There is often a tendency to overswing to the point where the arms lead instead of the club. If the hands are too much in front of the clubhead, the result will be a weak cut shot. A useful retaining tip is to place the right thumb down the top of the shaft. This means that at the top of the backswing the thumb will be under the shaft. It will serve as a brake to overwinging.





(a) "Chick" Evans (U.S.A.)



(b) John Jacobs



(c) Richard Frost (U.S.A.)



(d) Sam Coburn

21. Check the Hip Action

One of the main reasons why some golfers never improve their short-making is the refusal or inability to swivel the left hip. When this hip is locked, the swing is thrown off balance. Physically some golfers find it very difficult. Harry Vardon had them in mind when he said, "Golfers find it a very trying matter to turn at the waist, more particularly if they have a lot of water to turn. But they must learn to do so if they would acquire any proficiency at all." Patience and practice is the answer. The illustrations, in pairs, show the practical aspect of this hip action, in the backswing the act of shifting the right hip means that the hands have an unimpeded opening. Richard Tait (p. 14), Don Hagplinghoff (page 107 c) and Elizabeth Price (page 107 g) demonstrate clearly what I mean. In all three cases the weight has been shifted to the right foot. Hagplinghoff's bent knees will help to accelerate the downswing speed. In the downswing the left hip shifts round until both hips turn square to the hole, an action that allows the club, hands and arms to swing through unchecked. The success of the swing is dependent upon the theory of that hip-pivot.

(c) Bruce Gault (U.S.A.)



(f) Ronnie White





(a) Ben Hogan (U.S.A.)



(b) Ben Hogan (U.S.A.)



(c) Jack Nicklaus



(d) James Brown



(c) Don Bishophoff (1/3,4)



(d) Don Cherry (1/3,4)

(g) Elizabeth Price



(h) Joe Carr





22. Check that Right Heel

It is interesting to notice what happens to the right heel after impact. It would seem that everyone does that which is right in his own eyes. If you examine these photographs you find every degree of heel-lift. Jack Burke (opposite), the 1946 American Masters' winner, barely lifts his right heel after a strong foot shot. Compare him with Ben Hogan (H). His hands are slightly ahead of Burke's, but the right heel has come well up. Charles Stone (a) has kept his grounded. Edie Mowry (page 110 a) is just as flat-footed, but John Morgan (page 110 c), the British Walker Cup player, has come right up on the right toe. Robert Haldall (page 111 d) at this stage of the drive still has his right foot grounded. Eric Monti (page 111 d) has brought the right foot at a similar position. These are personal characteristics and have become part of their game. Anchoring the right heel has this practical use. It helps to slow down the action of the right hip when it would normally turn into the shot.

(Opposite) Jack Burke (U.S.A.)

(a) Charles Stone

(H) Ben Hogan (U.S.A.)





(a) Duke Mearns (U.S.A.)

(c) John Morgan



(b) W. J. Henderson

(f) Richard Furr (U.S.A.)





(c) Harry Winston

(g) Robert Mahall



(d') Eric Munt (U.S.A.)

(h) Alexandre McLeod





23. Check the Firm Grip

A firm grip on the club by the left hand is essential, for it is this hand that regulates the angle of the clubface throughout the swing. The "loaf" is in the last three fingers. But an all-too-common fault is the darkening of the left-hand grip at the top of the swing. It is the cause of many a slice, hook, and break-at-the-tee. It is absolutely essential to have a firm grip by these three fingers. Without it, left wrist-work becomes uncontrolled. In this selection of action-studies, I have chosen a wide range of swings. For instance, not many players could follow-through with such suppression as Marguerite Gulen (B) without loosening the left-hand grip. Flory van Donck (a) has a more controllable swing from that point of view. Ray Harmon (opposite) has just hit a moonball, but there is no sign of a let-go. It is interesting to note Harmon's pronounced shut-face action (page 112 c). The lesson is obvious. Under no circumstances must the left-hand grip be relaxed.

(Opposite) Ray Harmon.

(a) Flory van Donck (Belgium)

(B) Marguerite Gulen (Sweden)





(a) Eric Brown



(b) Walter Jones (U.S.A.)



(c) Shirley Mayfield (U.S.A.)



(d) Sam Snead (U.S.A.)



(c) Claude Warren (USA)



(d) Ben Hogan (USA)

(e) Clayton Roper (USA)



(f) P. W. G. Roper





Illustration (a) shows a comfortable and evenly balanced stance. The arms must hang naturally. It is no use trying to adjust the position mid-way through a shot.



24. Focus on Individual Swings

(xviii) FRANCOIS SAUBABER

This series of iron shots played by Francois Saubaber, the 1935 French Naïve professional champion, can be instructive to the reader on several points. Take the question of the pivot. Illustration (x) offers a striking example. It is full without being over-elaborate and is under complete control. Check your own pivot by it. Remember that it is quite unnecessary to raise the left heel more than a couple of inches. Note Saubaber's left knee. It is bent downwards and in to the right. His firm right leg counters this action. The left heel is certainly as high as it need be. The two types of iron shots show the difference in the position of the ball. For the short irons, like Nos. 8 and 9, the ball is played well back, literally opposite the right foot. The partly open stance aids control in the shot and allows the clubhead to come through more fluently. For the longer range irons, the stance is correspondingly wider with the ball almost opposite the left heel.

1

2





A popular guess by amateurs is that, golf architects being usually right-handed gentlemen, the courses they design are invariably unfair to those who address the ball on the wrong side. An examination of the topography of golf courses suggests that the complaint is unjustified. Generally speaking an accurately struck shot will be duly rewarded, be the player left- or right-handed. Advantages and disadvantages usually even out, whilst most greens are so constructed that the well-hit ball usually finds its target. Northfield has experienced few of these difficulties. When these action studies are examined it is hardly surprising for each position looks confident and forthright. The shoulder pivot is very full, whilst the impact position shows that the ball had been struck with everything as it should be. It is noticeable that the grip is particularly firm. In view that it is advisable, for the force with which the clubhead strikes the ground is sufficient to turn the club in the hands. The grip must be firm enough to counter this twist. Even at the completion of the shot with the ball well down the fairway, Northfield's grip has not relaxed. It is interesting to compare (a) with (c) just to note the similarities. Northfield's iron shots have the reputation for rolling the pin, accurate sighting has had its reward. To his credit can be placed the fact of sending the first and seventh Kingston Bank and fifteenth Metropolitan, each in one.

(XIII) LEN NETTLEFOLD

The record-book shows that Len Nettlefold is the finest left-handed golfer in the world to-day. He has been seven times Amateur champion of Tasmania, twice Australian Amateur champion, once Tasmanian Open champion, and captained the Australian team that visited this country just before the war. There is a certain bias against left-handers by some critics that is difficult to justify. The argument goes that it is impossible to play sound golf left-handed. The contention is ridiculous. It implies that everybody must of necessity be right-handed; if not, then the exceptions must change over and toe the line of orthodoxy. By his success in tournament and championship golf Nettlefold has proved them wrong in a big way. A more sensible argument would be to develop the theory that every one ought to be ambidextrous. Sir Herbert Barker argued that we would be better, physically and mentally, if we mastered the art of writing with our left hands. Walter Hagen, Bobby Jones and Jones Swenson were naturally left-handed, but played right-handed golf. Being ambidextrous is no handicap, and whatever Nettlefold can do with his right hand, he can certainly play match-winning golf with his left hand.





(xix) J. H. BUSSON

Here is a detailed sequence of J. H. Bussan, the professional who succeeded James Braid at Walton Heath, previously being engaged in America at Forest Hill, N.H., and Boca Grande, Florida. He has the deserved reputation of being a first-class teacher. Not only does he know all the techniques of the game, but can put it into practice and also impart it to others. Has played for England against Scotland in 1928. The illustrations showing the various stages of the grip will repay the closest examination. Everything is there. You can check the way the shaft lies across the left hand, the position of the left thumb and index finger on the shaft, the careful placement of the right hand on the shaft, the way the right index finger and thumb grip the club, the angle of the "V's", and a view of the reverse position showing the position of the little finger of the right hand.

The different views of the stance on the following page are also of instructional value. The stance is a highly individualistic business. Probably the safest advice is the truism that the feet should take a stance about the width of the shoulders for a full shot, gradually narrowing it as the range required shortens. Note the position of the ball in relation to the feet, also the line that can be drawn from the top of the left shoulder down the shaft to the clubhead. Another point to study is the distance of arms from the body in the address. They look comfortable and hang naturally from the shoulders. There is no suggestion of reaching, which would destroy the balance and equilibrium. The stance looks business-like, compact and comfortable. High-speed photographs have shown in other sequences that the position at impact is virtually the same as that at address. It is therefore common-sense to have the arms as near as possible in this dual position before the shot is begun.





The average golfer tries to get backspin on his shot and frequently finishes with too much overspin instead. The reason is that unknowingly he plays the ascending shot, in other words, the ball and the turf are struck by the club at the same moment on the upward stroke. The ball goes high enough, but it has overspin. To get backspin, the club must strike the ball before it touches the ground. In more technical phraseology, the clubface strikes the ball before it reaches the bottom of the arc. A similar result can be obtained from the pitch with cut from right to left. The shot is played as if for a slice, the club being brought across the ball. The ball spins to the right when it lands as a result of the downward side-cut.





There is nothing loose or untidy about Bannet's action. It resembles the movements of a kungo. Note the shortened grip.





25. *Swinging Through the Ball*

The importance of this part of the swing is not always understood. A shot has been played. The ball is on its way down the fairway. Nothing more can be done about it. That being so, many players terminate the swing abruptly by checking the club. It cannot be over-emphasized that you must swing through the ball. By letting the clubhead flow out after the ball, you ensure that the hit has been made from the inside. Each player has hit through the ball. Notice how wrist action over as the club swings through towards the hole. Forearms touch as the right hand climbs over the left, the momentum of the clubhead pulling the club round. The right arm becomes straight through the right shoulder coming down and under. Never hesitate about using the wrist-roll. The swing-movement is an indispensable part of the swing.

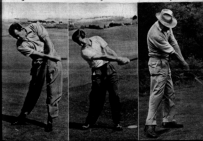
(Opposite) Frances Smith in play against Kitty McCann in the 1931 British Ladies' Championship final.

(a) Jim McHugh (U.S.A.). (b) Ken Banfield. (c) Fritz Becker (Germany).

a

b

c





(a) Billy Joe Patton (U.S.A.)



(b) Fred Daly



(c) Don Finchemold (U.S.A.)



(d) Cary Middleburg (U.S.A.)



(4) Clayton Beapher (USA)



(5) "Chief" Brown (USA)

(6) Fritz Allen



(8) Guy Wickschulmer





26. *Making the Clubhead do the Work*

The rhythm of the swing is all in one piece. From start to finish it is a natural, effortless action, with the club swung by the entire body, not the arms alone. Swinging the clubhead does not mean a flat-footed swing with no leg movement, though that is what so often happens. When both feet are grounded, the swing cannot function. The swing is a rhythmic, fluent co-ordination of the whole. In these action studies the players are hitting through the ball, not at it. The photograph opposite shows Lady Heathcoat-Amory (Jagor Wethered) playing an iron shot with her famous knife-like crispness. Note one characteristic that has always marked her play. Both feet are off the ground. Various reasons might be put forward, but it is possibly an unconscious reaction to the pull of the swing.

(Opposite) Lady Heathcoat-Amory.

(a) Garry de Wic (Holland).

(H) Jack Burke, Jr. (U.S.A.)





(a) Bill Campbell (U.S.A.)



(b) Ray Stene



(c) Flory van Donck (Belgium)



(d) Byron Nelson (U.S.A.)



(4) *E. Maxine Ward (U.S.A.)*



(5) *Beverly Hanson (U.S.A.)*



(6) *Antonio Corda (Argentina)*



(7) *Richard Ford (U.S.A.)*



27. *Hitting against a Braced Left Side*

Every golfer wants to drive the ball a long way. Slugging the ball hard is not enough. The length of a shot depends upon the speed of the clubhead, which, in turn, relies on sound wrist action. Many golfers, trying for extra length, hit too soon and waste power before the club makes impact. Let us assume that acceleration has been applied at the right moment, as in the magnificent action-study of Tommy Bolt, the American Ryder Cup player, on the opposite page. It then becomes vital that this maximum clubhead acceleration does not overpower the left hand, arm, and side. Examine each of these studies. None shows any sign of the left arm or side crumpling. A useful tip to remember is that every player has a natural maximum clubhead speed. Beyond that it is foolish to go. Intelligent practice shows when that point has been reached.

(Opposite) Tommy Bolt (U.S.A.).

(a) Harry Bradshaw.

(b) Alfino Baglioni (Italy).





(a) Jack Fitch (USA)



(b) Al Zimmerman (USA)



(c) Lonnie Jorde (USA)



(d) Robin Nisbet (Australia)



(c) *Angel Miguel* (Spain)



(d) *Claude Harmon* (U.S.A.)

(a) *K. G. Coaker*



(b) *Nolan Lawson-Pope* (U.S.A.)





The position of the hands on the club is important. Many players find that iron shots are misshapen. This can be due to the right wrist being rolled too much in the downswing, with the result that at impact the left wrist is overpowered. The left of the clubface is lost. The remedy is simple. Check the hands. In all probability the right hand will be too far under the shaft, and the left hand too far over the shaft. If the hands are shifted more to the left, with the right fairly well on top of the shaft—an upright swing with the left hand facing the hole rather than turning over—the trouble may well be cured. An additional help is to tighten the left hand grip, thereby giving increased resistance to the right.



28. *Focus on Individual Swings*

(xx) **CARY MIDDLECOFF**

Cary Middlecoff, the American Open champion of 1955/56 and winner of the Masters' Tournament in 1955, has a bundle of individualistic mannerisms that make his style and swing distinctive. In this varied selection of action studies the reader will be able to pick out some himself. Take particular notice of his hands. It is essential that the grip should remain firm throughout. Harry Vardon once named the hands as "the chief point of concentration for successful golf." The observation was correct. The grip must not slacken or relax until the final completion of the stroke. The follow-through is the backward in reverse. The postscript to a sound shot. Middlecoff comes up to scratch on all these points. He adds his distinctive touch to the shot with a lateral sway and dip. Another feature is the way in which he keeps his eye on the ball. He also influences a tremendous amount of body-leverage into his shots.





2. *Not every shot is struck as accurately as this one by Dave Douglas. Mistakes creep in and ruin a shot. Some persist in the absence of a remedy. **sway** is a common fault. It is often caused through the shot being over-ruled. When that happens the backswing is curtailed and in a disastrous attempt to hit the ball out of sight, the downswing is too hurried. The answer is to take more time, relax, get some of the tension out of your system. **reverse** is another complaint that ruins more rounds than any other fault, yet the cure can be so simple. The trouble is usually one of five things. Maybe the grip is wrong. Check carefully the hand-placement on the shaft. Much more likely is faulty pivoting. Make sure that it is a genuine pivot, that the weight is really transferred to the right leg. A common long-handicap mistake is to make the downswing until the left arm breaks at the elbow. Check the stance. It may be that the left foot has been brought back too far. If so, try a modified square stance. Another mistake is to address the ball too much opposite the left foot. A few inches back will often cure a slice. **reverse** is another source of irritation. Again a grip-check would probably solve the difficulty. The right hand has probably been placed too far under the shaft causing the clubface to be drawn across the ball from inside out. Place the right hand more on top of the shaft, slacken the right-hand grip a shade, and let the wrist be more upright. Strengthen the left-hand grip. Open the stance a little. Address the ball more opposite the left foot.*

(xvi) DAVE DOUGLAS

Every golfer should take to heart the advice given by Gene Sarazen: "All the books in the world and instruction from the great professionals in the game will never teach a man or woman how to play a first-class game of golf unless they are willing to give up a certain amount of time to practice." Dave Douglas, the American Ryder Cup player, is now here translating these words into action. Unfiring practice has made him one of the finest iron players in the United States. Analysis of the different stages isolates certain points. (H) has frozen the shot a split-second before the downswing begins. Balance is good and the weight distribution sound. The shoulders are facing the line of flight. As the clubhead approaches the hitting area the weight has moved to the left side. The right elbow hugs the side. The head position is firm. Broken-up into analytical detail inevitably suggests that the swing is a fragmentary thing, whereas the completed shot, as played by Douglas, demonstrates how even and rhythmic is the whole process of weight transference.





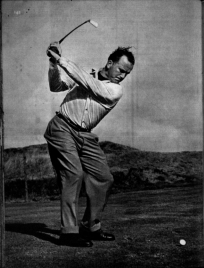
a A feature of Carnie's swing is that he does not have to over-reach to hit the ball. It so often happens. Almost an instinctive urge to step back from the ball so as to let the arms come through with a terrific snap. But it does not work out that way. If the stance is too far back, the shot has to be played from the heel of the club, while the wrists are dangerously dropped. In playing a long iron it must be remembered that the ball is struck a downward blow. The clubface makes contact with the ball before it hits the ground. The blade strikes the turf after impact. Unless the ball is spun off the turf, the iron shot will lack crispness.



(xxii) JEAN GARAIALDE

Jean Garaialde of France shows how rhythmic can be the hitting through process. The hands have gone out after the ball. In (x) the left hip has shifted out of the way of the hands. The action looks automatic. It should be, if the rest of the swing was working correctly, but many faults creep in. A common tendency is to swing the shoulders round, but leave the hips static. In longer-range shots, the beginner often keeps the weight on the right foot and starts away hoping for the best that never happens. An over-abbreviated pivot allows the follow-through, similarly a strutlike manner locks the hips. But, in return, in this sequence of shots by Garaialde, the reader can learn much from analytical examination. In the address the weight is on the left foot. If it had been piled on the right foot, the odds are on a half-capped shot. This type of shot is virtually played with the hands and arms. The action is somewhat similar to a pendulum swing. Note how the Frenchman has taken the club back squarely from the ball. After impact his chin will point at the spot where the ball has been.





29. Some Continental Swings

Continental golf has progressed considerably since the war ended. Prior to 1920 players like Marcel Delomagne, the long-hairing Frenchman; Pierre Hingrayes of stylish swing; Jean Seubert, steady and aggressive; Auguste Beyer of long experience; and several others were names that were known in this country. They entered for the Open Championship and played with quiet distinction. In 1928 Marcel Delomagne equaled third, two shots behind Alfred Padgham. No one would have given much for the chance of a Continental side against a full British Ryder Cup team. 1923 saw such a match take place at Lytham, when Henry van Donge's team met Henry Cotton's Ryder Cup men. The result was far from a walk-over, and Cotton's side was very lucky to win by 9 matches to 6, after losing the four-man 3-4. This may well be a forerunner of things to come. Continental professionals can now make the grade in the highest class of competitive play. In this section sequences I have included some of their leading men. Aldo Canesi, of Italy, Italian

Native Professional champion (page 149) is a steady, steady player who takes a full shoulder-pivot in spite of a somewhat unyielding waist-line. Ugo Grappasonni, a fellow-countryman with a methodical style. The Dutchman, De Wit (page 144-4), has a sound workman-like swing that accounted for Ken Bowfield at Lytham by the 34th green. François Seubert (page 144-4) has many of the family gifting characteristics. Angel and Sebastian Miguel of Spain have delightful swings. Alfonso Angelini of Italy (page 145-4), Carlos Colla of Spain (page 145-4) and Jean Guisbille of France (page 145-4) all had impressive styles. Georg Boman (page 145-4) ranks as the leading German professional.

(Opposite) Aldo Canesi of Italy. (right)
Ugo Grappasonni of Italy.





(a) *Georgy De Wit* (Holland)



(b) *Sebastião Miguel* (Spain)



(c) *François Soubrier* (France)



(d) *Angel Miguel* (Spain)





(c) *Alfonso Argüelles (Italy)*

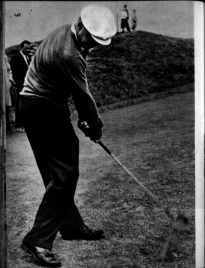


(d) *Carlos Colla (Spain)*

(e) *Jean Garros (France)*

(f) *Georg Becker (Germany)*





30. Thrust by the Right Foot

Many golfers wonder why sometimes their golf shoes are spiked on the inner edges. These swings are powerful as can be seen by the violent thrust of the right leg. The right arm in each case has straightened like a steel rod to add extra thrust to the hit. It is possible to detect the resistance made by the left arm and wrist to the terrific leverage. There is no sign of a left arm collapsing. Each plays its part in copybook fashion. Throughout this action the right foot has not played a passive role. The raising of the heel is not just a photographic addition to a classic follow-through. There is a decided thrust. It helps to bring the right leg and side into the shot. And those spikes are put in your shoes to prevent a backward skid. The right foot thrust is an integral part of the swing. If it is grounded, the odds are that you are hitting at full strength.

(Opposite) Don Bishophoff—note thrust of right side.

(a) Bob Harris (USA).

(b) Bruce Cull (USA).





(a) Mike Souchak (USA)



(b) Christy O'Connor



(c) Bruce Fender (USA)



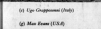
(d) Jerry Kambling (Canada)



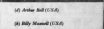
(c) Ego Guggenmos (Italy)



(d) Arthur Hill (USA)



(g) Max Evans (USA)



(h) Billy Maxwell (USA)





31. *Focus on Individual Swings*

(xxii) ED FURGOL

I find it difficult to pay adequate tribute to Furgol's magnificent effort in 1934 when he won the American Open championship over the smacking Bickford crowd, New Jersey. It was not that in the process he beat the combined efforts of Linker, Mangrum, Locke, Bell, Hogan, Midgworth, Strand, and all the other tournament professionals, but the fact that he had overcome the physical handicap of a withered and hobbled left arm. As a result his swing looks an exaggerated mix-up that at first sight suggests the hopelessness of even trying to hit a straight ball, let alone top-flight championship shots. For years he has persevered. During the period from 1945 to 1952 he played over 1,000 holes of golf. When the chance came he was able to take it. His total aggregate of 71, 70, 71, 70-284 represented title-winning consistency. On these four pages it is possible to study the swing of the man who triumphed over adversity.





Watch to comment, except to note the position of the right thumb on the shaft.





Furgol takes a full shoulder pivot. He also hits against a locked left arm.





(a) Earl Stricker (U.S.A.)



(b) "Chick" Evans (U.S.A.)



(c) Henry Cotton



(d) Eric Lister

32. Check that Left Heel

Opinions vary about the left heel leaving the ground on the up-swing. The majority of leading players appear not to lift this heel much during the swing. For instance, in the pinch shot, both heels are often grounded, the work being done by the hands and arms. By that I do not mean there is no body turn. From the hips up, the body turns freely, but subtle and lesser movements are curtailed, whilst the left heel is flat. Walter Hagen was the other extreme. On the up-swing his left heel came right up. But Hagen was a law unto himself. Whatever may be the action of the feet during the swing, if the left heel is lifted it must be a natural action. Raising the heel to an end-of-the-position merely for the sake of effect is valueless. It is far better to hit the ball with a more flat-footed action. This selection of photographs shows a mixture of both schools of thought. In shots such as played by Lee Liang-Shean (page 177 &), the body-turn was so limited that it did not necessitate lifting the left heel whilst for a full wood shot (Beharrell (page 178 &)) this is done up. It is not a case of one being right, the other wrong. Both were well-hit shots. It is a personal choice that the individual alone can decide.

(a) Joe Carr

(b) Jimmy Thomson (USA)





(e) Bill Campbell (USA)



(g) Dana Douglas (USA)



(c) John Rickard



(f) Sam Snead (USA)



(c) Billy Maxwell (USA)



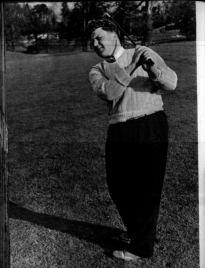
(d) Claude Harmon (USA)



(e) Alex Kyle



(f) Lu Liang-Hsun (China)



33. Shortening the Grip

It is true to say that the same grip is used for the long iron and the short chip with but one small exception. The grip is down the leather for the short-range shot. The reason is practical. When the hands are down the grip, many players find that they have the maximum control and accuracy so essential with these delicate precision shots. The shortened grip is also useful when the rough looks as if it might check the clubhead. Others use it for a variety of shots as this selection of photographs shows. It is an individualistic preference, and, judging by the results, appears to give confidence to the player. An obvious conclusion is to try it out yourself and see how you get on. The photograph opposite shows Laurie Ayton at the completion of a trim iron shot. Jimmy Thomson is down the grip for a long iron shot in (2). Joe Cusack (4) invariably held his irons a little way down the grip when he won the British Amateur title at Lytham. Lawson Little (page 264) favoured a similar grip for a long range shot, while Jimmy Adams (page 264) did the same for a full wood.

2

3





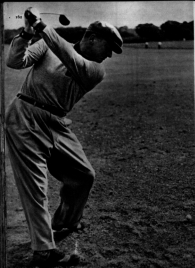
Both Johnny Falson (H), British Ryder Cup player, and Matt Foulkes (J) have showed their grips in their own shirts.





Four shortened grips—(c) Dave Douglas in America; (d) Antonio Gorda—note firm grip; (e) E. E. Whitcombe—son of E. E.; (f) Syd Scott—hitting through.





34. *Beyond the Horizontal?*

It is impossible to dogmatize on this point. Golf is such an individualistic game that what sports one swing is an integral part of another. Most players feel that to take the club back beyond the horizontal upsets the rhythm of the swing. Those that try often find that they are hitting too early. Others have difficulty in keeping a firm grip on the shaft when the club has dipped past the horizontal. They develop a "piccolo" grip. The grip slackens and the clubhead slips into a finger-hold, producing an uncontrolled hammer affecting the swing to such a degree that the clubface strikes the ball from every conceivable angle. On the other hand, Sam Snead (H), Jack Fleck (page 184 A), and Maxie Gurney (page 185 A), while taking the club too far back for many tastes, nevertheless have magnificently controlled swings. Louise Suggs (A), Jimmy Thomson (opposite), Bud Ward (page 148 B), Johnny Palmer (page 185 B), and Charles Soren (page 185 B) typify the generally accepted theory as to how far the club ought to swing back.





(a) Earl Heberer (U.S.A.)



(b) Warren Ward (U.S.A.)



(c) Jack Fleck (U.S.A.)



(d) William Thornton (U.S.A.)



(c) Maureen Garrett



(d) Jimmy Cluskey (1954)



(e) Zara Brown



(f) Charlie Sime



35. Rhythmic Completion of the Swing

I have chosen a representative selection of photographs showing well-known players over a period of years at the completion of a shot. Allowing for the fact that the camera often "freezes" the action at different stages of the follow-through, it is obvious that the finger-prints of style are endless. The follow-through is a postscript of what went before. Each stroke was the half-mark of rhythmic timing. The speed and momentum of the club, plus correct weight distribution produced a follow-through in the instant sense. The left side is well braced. The right side comes well through. In several instances the force of the shot has brought the player right through and round. Some have finished with their hands high and wide. Note also how the grip is firm right to the end. This is most important. You can check your own finish on this point. It ought to be possible to play another shot without re-gripping the club.

(Opposite) Gene Littler (U.S.A.)—a *win finish*.

(Below) A typical controlled finish to an iron shot by James Braid.





(a) Ben Hoad (U.S.A.)—a power finish. (b) Bill Campbell (U.S.A.)—hands well up.
(c) Charlie Marmon (U.S.A.)—a neat finish. (d) Ben Curtis—a full-blinded escape.





c

d

(c) Bert Gledhill hitting flat out. (d) Horton Smith (U.S.A.) near and decisive finish.

(e) Lloyd Mangrum (U.S.A.)—hands high. (f) Johnny Palmer (U.S.A.)—firm grip.

e

f





(a) C. R. Fane (C.S.A.)—right side well through. (b) Typical Walter Hagen finish.
(c) Walter Burkema (U.S.A.)—confident sweep. (d) W. J. Branch—admirable pose.





a

d

(*a*) C. Kearn, US Walker Cup player. (*d*) Fred Daly—winless Italian.
 (*b*) Auguste Beyer (France) favours a trim finish. (*c*) Johnny Goodman, winner
 of US Open and Amateur.

b

c





11

12

(a) Louis Sully by Ken Clark of Canada. (b) Archie Compston—familiar figure of the '30's. (c) Pam Barton—right through and round. (d) Harry Bentley—hands up.



13



(1) *Maurice Chevalier* (U.S.A.)—note shortened grip. (2) *C. Ross Samuels*—Canadian with classic style. (3) *Johnny Fisher* (U.S.A.)—fashionable equilibrium. (4) *Ben Hogan* (U.S.A.)—right side well through.





(a) Alfred Fredgheim—swung left side. (b) Martin Hiley—American with ab-
 normal finish. (c) Jack McLean—hands exceptionally high. (d) Pat Dwyer (USA)—
 inside finish.





(A) John Finsen—body well through. (B) E. W. Jernan has a fluent finish.
(C) John Jacobs—note left side. (D) Jim Farnsworth (U.S.A.)—after the iron shot.





(a) John Rickwood, 1936 Amateur Champion. (b) James Adams—head with down.
 (c) Bessie Mearns (S.S.F.)—copybook left side. (d) Ralph Guldick (I.S.A.)—about half finish.





(c) *Al Belding of Canada*

(d) *Ernest Millward—muscular sweep*

(e) *Plant sweep by Rod Price (Colombia)*

(f) *Max Fendler—note form grip*



36. Focus on Individual Swings

(xxiv) KEN VENTURA

Here is a young American Amateur who, if early promise is any criterion, should become an outstanding champion. He has all the necessary qualifications. An ideal temperament, cool nerve, determination when it comes to hours of unending practice, and, above all, youth on his side. National Service interrupted his playing routine, but apart from the 1955 Walker Cup Match at Marion, Massachusetts, he landed the 1955 German Amateur championship, beating J. Brooks by 8 and 7 in the final and in 1956 he almost won the coveted Masters' Tournament at Augusta. He has done enough so far to justify the expectation that in the not-too-distant future his name will figure on the American Amateur championship roll of winners. I have only chosen three photographs to show Ventura's swing, but they are important ones, particularly (a). It was Bobby Jones who said that the correct use of the hands and wrists is one of the hardest things in the world to visualize, but it is about the most difficult to describe in print. To emphasize only the action of hands and arms would be misleading. The beginning of the swing is neither a lift nor a turn. It is a co-ordinated movement. The club is pushed back with the hands, wrists and arms, with the blade close to the ground, left arm straight, and right elbow into the side. The next move is the gradual transference of weight to the right foot with the turning of the left hip to the right.



[xxxv] PETER THOMSON

Action study of Peter Thomson driving from the 16th tee at Haystack during the 1975 British Open Championship when he won for the third time in succession.



(next) SAM SNEAD

Sam Snead in action at Wentworth during the 1956 Canada Cup Match. The Snead-Wogan pairing won the event for America.



(XIII) HENRY COTTON

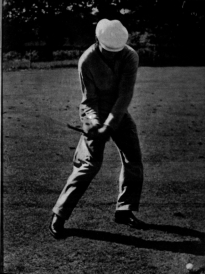
A characteristic study of Henry Cotton in play during the 1928 British Open, when he showed that he is still one of the greatest shot-makers in the world.



(XVIII) BEN HOGAN

An action-sequence without words of Ben Hogan, whose game is the nearest to mechanical perfection in the history of golf.







37. Trouble Shots

Long grass shots can prove extremely difficult. The main thing is not to get flustered. Photograph (below) shows the calm way in which Ben Hogan stand-up a critical recovery shot in the 1933 American Open championship at San Francisco. The rough at the Olympic Country Club lived up to its reputation that week and in the playoff Hogan faced a particularly stubborn jungle of rough on the home hole. All hope of engineering his fifth Open title disappeared when he failed to get out with his third try. Faced with such a shot you must be prepared for the grass to wrap itself round the shaft and almost act as a cushion between ball and clubface. It is advisable to use an upright swing. In the downswing turn the feet lightly back, then, just before impact, roll the wrists to ensure that the clubface is square to the ball, and keep a firm left-hand grip on the shaft. The two-like gadgets in the crowd are steel periscopes made out of two-foot cardboard boxes with reflection mirrors. During that week 4,000 were sold at a dollar apiece.





Shipstegoff (c) and (d) is well-equipped for trouble shots. Over 6 ft. in height and weighing more than 300 pounds, he put plenty of force in this recovery.



Common-sense policy when your ball finds a patch of trouble is to check whether it is playable. In (B) Hassan Hamarain, several times Open champion of Egypt, decided that such was not the case. Onie Pickworth, 1955 Australian Professional champion, decided that all was well and played a fine recovery shot in a tournament at Walton Heath. Photographs (e) and (f) record what became an historic stroke. The course was Montrose, the occasion a big-money tournament. Sam King, the British Ryder Cup player, looked set for victory when his hopes received a set-back in the form of this unpleasant lie. After lengthy deliberation, King stepped into the ditch and made a magnificent recovery that literally carried with it the substantial money prize. To commemorate the feat the bridge has since been named "King's Bridge." Photographs (g) and (h) feature a young American, Don Baplinghoff, who came to the forefoot with a rush in 1955, by winning the North-South Amateur in America. For this shot at Lytham, Baplinghoff had to clear a patch of trees, and did so comfortably. Had the trees lived more up to their name, the shot would have been a poser. In such circumstances it is better to take a stance more behind the ball, with the left foot drawn well back and the right foot forward. Square up the shot as if you were aiming at the left of the target. Play the shot so that the clubface, with the blade turned out, hits across the ball giving sidespin as well as backspin—a mixture of spins that makes the ball break to the right when it hits the ground. It is not an easy shot to play. The temptation to sweep-up the ball is real.





The instinctive way to play some recovery shots is often the wrong one. For instance, if the ball is lodged behind an awkward clump of rough which will prevent the clubhead following through, the stroke becomes an almost vertical action. The automatic shot is a right-handed chopping punch. Ignore the thought. Let the left hand be in charge throughout. Address the ball off the right foot and target about the follow-through. The photographs show three excellent recoveries under pressure, Syd Scott (opposite): Aldo Cassa of Italy (4) : and Mildred "Baby" Zaharias (8) of the United States. In each case the hands are right forward. The clubface made contact with the ball before the grass. The right arm is straight. Few women golfers have such powerful shots as Mildred Zaharias. In the 1947 British Ladies' championship at Gullane, she outscored her opponents by fully 100 yards. In the 1952 Olympic Games she established three world records for women in 80-metre hurdles, javelin, and high jump. She was voted the greatest female athlete of the half-century in 1949, and is the first woman to be appointed head professional at a golf club.





If the grass is really long it is pointless trying a sweeping shot. The odds are that the grass will wrap itself round the shaft.





Championship play imposes considerable strain when every stroke counts and the ball lands in the rough. This selection of photographs shows how cool are the experts when faced with trouble. Unlike long-handicap players, they do not attempt too much. There is no stress in going for distances that would be optimistic from the fairway. Ken Byronfield (c) the 1933 Match-play champion, and Gery de Wit of Holland (d) have let the hands go well forward. Don Cherry (e), 1933 Canadian Amateur champion and member of U.S. Walker Cup side in 1933 and 1935, has let his body weight go forward on the left side. Harry Bradshaw (f) kept his head well down. Elizabeth Price (g) had a tough shot, but the ball came out cleanly. John Jacobs (h) found it difficult to keep his balance. Gene Sargent (i) made an excellent recovery from this flycatcher rough in the 1935 Open championship.





38. Bunker Shots

BRING THE CLUB — DON'T HOOP — AND FOLLOW THROUGH

Remember this advice and bunkers will lose much of their threat. Don't expect phenomenal distances from the large flanged, well-ledged sand wedge. The range of this club, even for a hundred-per-cent shot, is limited. In these illustrations of Dick Chaparran (opposite), John Jacobs (a), and Fred Daly (b), the players have wriggled their feet well into the sand. This gives some indication of the texture of the sand as well as making a firm base. Note the hands are a shade ahead of the clubhead. The clubhead is not grounded. The ball is an inch or so back from the left foot. Strength-measurement of the shot is largely a matter of practice. Several factors must be considered before the shot is played. Type of lie, distance from green, state of match, all have some bearing on the decision, but the most important thing is to get out of the trap.





Syd Scott and Beverly Hanson address the ball and show how the blade must hit into and through the sand.





Elizabeth Price, the British Curtis Cup player, demonstrates the basic rule of bunker play—keep the head anchored.





(a) Ken Bowfield—firmly through and under. (b) John Jacobs—head kept still.
 (c) Angel Miguel of Spain—the clubhead does the work. (f) Henry Cotton—virtually no body action.





(c) Edge Displacement of Body



(d) Carlos Colla of Spain

(e) Chirif Said of Egypt

In all the impact positions it is noticeable that body action has been eliminated. The work is done by the arms and hands. The club struck the sand behind the ball. But recovery is not necessarily a blasting operation. A clean flick can be effective if length is needed, but the shot is not easy to play. The ball is taken crisp and clean. Expertly struck, it is a finger-stroke. Recovery from hard sand means playing the ball off the right foot and shortening the grip. Occasionally a ball can be patted out of a bunker, only it must be played like a putt, not a chip. In every case, the swing must flow through un-checked.





Three successful explosion shots. W. M. Davies, the British Ryder Cup player (a) has swung the blade of his club into and through the sand without any hint of breaking. It is not practical when length is necessary. Dan Cherry (b) American Walker Cup player and 1942 Canadian Amateur champion, made no mistake about this shot. The same might be said for Francis Tschubert of France (c).



Peter Allen (2) needed two shots to get clear of this bunker in the 1953 Ryder Cup match at Wentworth, but Guy Wolstenholme (3), the 1954 English champion made no mistake about his recovery. Gordon Taylor (4) of Montreal had a more difficult shot to play. He found one of the Hoglake traps and had to clear the grass bank from hard sand. He took the ball clean and crisp. His equilibrium is good. One final point. The average golfer often finds it difficult to get back-up. Obviously if a substantial layer of sand comes between the clubhouse and the ball it will be difficult to get the desired spin, but if the ball is struck on the downswing from a clean lie, there will be plenty of snap. Only always remember—the swing must be unobstructed, the club must follow through.





39. On the Green

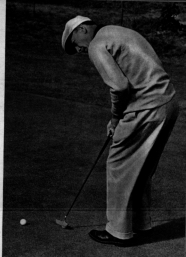
Putting is largely a matter of nerves. So many putts are missed by players sighting slopes that don't exist or else half-hit the ball. Putting under pressure is a ruthless test. The American Open Championship has known several instances when the national title was lost by inches. In 1933 Ralph Guldahl failed to sink a six-footer to tie with Johnny Goodman, while Ben Hogan missed from half that distance to tie for the 1948 Open. Byron Nelson saw a six-footer fall short. Another inch and the title was his. When the chips are down the psychological factor is verifying. That is why I want to include this unique photo-sequence of one of the hottest putts I have ever seen. It was the putt that lifted Jack Fleck from obscurity into fame. Twelve thousand spectators massed on the hillside overlooking the home green of the Olympic Country Club, San Francisco as this unknown professional from Iowa studied the seven-foot putt that had to be sunk if Ben Hogan's total was to be equaled. The tension was terrible. Throughout it all Fleck remained cool and calm. He went through his usual lining-up drill. The ball was struck freely. seldom has a putt dropped to such a thunderous clatter.





Ben Hogan's putting (4) was as impressive as ever, but luck was against him. In the play-off Floch's putting (4) was flawless. It gave him the 1955 U.S. Open title by three shots.





Ben Hogan's pre-swing is as impressive as his long game.



40. Choice of Grip

There is no shortage of choice. You can use whatever sort of grip you fancy. A strong case can be made out for the extreme over-lappers. Their number includes some magnificent putters, among them the leading players in America. A glance at their records shows that sinking puts presents them no headache. It is easy to adopt. You slip the grip with all four fingers of the right hand, then let the forefinger of the left hand rest on top of the little finger of the right hand. Quite a number of well-known golfers prefer the ordinary overlapping grip. Others have equally strong views about cross-handed grips, whilst Joe Turnesa once won an American tournament with the aid of one-handed putting. It is only necessary to glance at many of the grips in this section to realize that no hard-and-fast ruling can be made. Putting is largely a matter of inspiration that pays little attention to logic.

Similar remarks might be made about the choice of putter. A nineteenth-century writer described this club as a "short shafted, stiff club, with a large ferric head and square face; it is used when the ball arrives in close proximity to the hole, generally within 20 yards, with no intervening hazards, and is usually considered the best club for 'holing-out' the ball." The writer had conservative tastes in putters. He declared with obvious assurance that there were too many fancy putters, some with double faces, others like mallets with curled necks or shaped like a mallet, and so on. He ended his condemnations with the laconic advice that "nothing is so suitable as the ordinary putter, and no amount of fantastic implements will make a ball putter 'put' better." True words, though in fairness to those who like to be different, it must be said that eccentricism has been known to pay dividends. I am not thinking of the unusual club found in Holland by Andrew Lang which has a massive lump of iron for a head, shaped as a spoon one way and a putter the other. I would name the exceptionally long putter with a pencil-like grip that Max Faulstich used so effectively when he won the British Open Championship at Portrush in 1921. Gene Sarason wielded Alan Graham's beam-headed putter most effectively in an Open Championship at Haystack. Since centre-shafted putters have been legalized, all sorts of clubs have appeared on the greens. The answer lies in the professional's shop. The one that gives you a holing-of confidence is obviously the putter for you.

(Opposite) The putting grip used by William C. Campbell, the 1933 American Walker Cup captain.

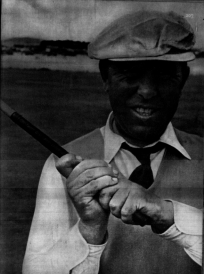


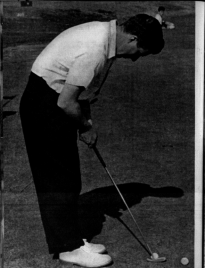
(a) Joe Carr, 1927 British Amateur champion and Walker Cup player, has a sensitive touch on the greens. His grip is easily copied.

(b) Bob Hamilton, 1944 American P.G.A. champion and Ryder Cup player, has a straightforward orthodox grip.

(c) Frances Smith (later known as Frances Stephens) owes much of her great record of double victories in the English and British championships to her skill on the greens. Note her grip and position of the right index finger on the shaft.

(Opposite) Gerald Harry Bradburn, British Ryder Cup player. A natural putter with a distinctive grip.





41. Take Your Stance

If the putts refuse to drop, change your style. It often acts like a tonic. Provided you keep your head still, have a light grip, and let the blade follow through smoothly towards the hole, it does not matter what your stance is like. If you have confidence in it and find that none of these basic requirements are hindered, then one stance is as good as another. For that reason the photographs I have chosen show styles and stances that can be adopted with impunity. Try them all and see which gives you the most confidence. Peter Thomson (opposite) who won the British Open title three years in succession and in partnership with Ken Nagle, gained the Canada Cup in 1954 for Australia, has an enviable reputation as a sensitive putter. Note the stance, angle of feet, position of hands, and head well over the ball. Ed Furgel, the 1934 American Open champion, plays the putt off the left toe. Elizabeth Price (4) like Peter Thomson, has her head well over the ball. Note her right thumb.





John Jacobs is a consistent hole-out. Photograph (a) shows quite clearly the stance he uses. The ball is addressed almost opposite the left foot. Compare the position of the thumb on the shaft in all four cases. Eric Brown (B) is one of the most consistent putters among the present British professionals. Considering that his tournament successes only began after 1950, his achievements since then have been exceptionally good. Of these I would rank high the 3 and 2 win over Jerry Barber in the 1955 Ryder Cup match in America. I have it gave him great personal satisfaction, and no little of the success was due to his inspired putting. So here is the stance and grip that did the damage. Photograph (c) shows a completely individualistic method used by Fred Haas, the American Ryder Cup player. I remember first seeing Haas when he visited this country as an amateur. He was a member of the 1948 U.S. 'Walker' Cup side. The memory is probably clearer in our minds because it was the first and, so far, only time that Great Britain won this event. Haas drove





black, losing the four-
sumos, and being beaten
3 and 2 by Alan Kyle in
the singles. But in those
days his putting style was
strictly orthodox. Swin-
ching over has certainly
improved this depart-
ment of his game. There
would be no harm in see-
ing what happens if we
putted the Hiss-way.
Photograph (f) of Sam
Snead, a immature putter
in his record indicates.
Examination of the photo-
graph shows all that is
needed if we want to try
his stance. Johnny Fal-
mer (g), is a tough Ameri-
can with a delicate touch.
He played in the 1949
Ryder Cup match and
was runner-up in the
American March-play
Championship the same
season. Photograph (g)
gives another glimpse of
the style that has earned
Peter Thomson interna-
tional fame. The whole
position gives the feeling
of compactness. Mike
Snead (h) the truly
American professional
from Greening, played
in the British Open cham-
pionship for the first time
in 1945. He held-out
confidently with this
stance and grip.

Francis Smith (now
Francis Stephens) has a
remarkable golfing rec-
ord. Glancing down the





denote in the reference books, I find it difficult to realize that this young woman, slight of build and shy of temperament, could achieve such success on her own. The photograph (page 125) gives part of the answer, for she is an incomparable hole-out. Harold Padlock (left) paid us a fleeting visit as a member of the 1921 American Walker Cup side. His general game was not particularly impressive, but he made up for it with some first-class putting. Carlos Colla of Spain is an altogether dependable putter. In his singles match against Harry Bradshaw in the 1922 Jay Cup, his smooth, firm putts kept the hole open. The frontal view of Hassan Hassanien (left) gives a clearer picture of the position at the address. The stance is nicely balanced. As regards the width I might add that the Egyptian is quite tall. Percy van Daeck (left) who won the Belgian Professional title for the fourth successive year in 1925, has evolved his own stance which has proved remarkably successful. Note that his hands are slightly ahead of the clubface. He believes in getting well down in the put. Bobby





Karaman (c) played for the U.S. Walker Cup side in 1921, and won the French Open Amateur championship in the same season. He certainly believes in getting his head well over the ball. His trousers and club are in the same plane. Ship Alexander (g) is one of the hookers men along. He was involved in an air-crash in 1920 and was the sole survivor. He had extensive injuries and there was doubt whether he would play again. He made a remarkable recovery, and though physically handicapped through permanently damaged hands, he gained his place in the 1921 American Ryder Cup side. This photograph was taken shortly before his crash. Photograph (h) shows Joe Ross, a pre-war American visitor, whose trick shots almost made the ball speak. Photograph (f) shows Enrique Beruliano, one of the most brilliant putters in the Argentine and Open champion of his country in 1925. His green-work impressed during the 1926 British Open at Hoylake.





42. *Fluent Backswing*

This sequence of photographs focusses attention on that important moment when the blade swings back. The photograph opposite shows Jean Garaialde of France at this point. It is possible to summarise very briefly what takes place. The putt is played with wrists, hands and arms with the blade at right angles to the line. You must be careful not to open the clubface by turning the wrists. The camera has caught Garaialde's putt at the moment when his hands were slightly more forward. He has not lifted the clubhead. As he took it back, the blade hugged the ground. Generally speaking, the ball should be struck squarely. That sounds elementary, but in practice many golfers tend to take the clubface back outside the line of the putt, with the result that the downswing cuts across the ball. Others hit the ball with overspin. That is alright when the greens are particularly heavy, but it is inadvisable under ordinary conditions. Similar instructional points can be gained from scrutiny of the other photographs. Antonio Cerda, the little Argentinian professional (page 216 *e*), who has twice finished second in the British Open championship, has an almost identical putting action as Garaialde. Both use a comfortable-looking stance. James Adams (page 216 *d*) has a delicate touch despite his considerable strength. From this angle the clubhead can be seen keeping close to the ground in the backswing. When for the purpose of analysis the swing is split up into its component parts, it must not be thought that the action is similarly disjointed. In the majority of cases there is no breaking of the wrists at the completion of the backswing. The forward movement is a continuation of the same stroke in the smoothest possible fashion. In spite of possessing such a flawless putting style, Adams has had wretched luck in the major championships. Had half-a-dozen lipped putts dropped instead of hanging on the edge, the Scottish professional would have won the British Open title twice and the Match-play title three times. Ronnie White (page 216 *c*) on the strength of his magnificent record must rank as one of our finest putters. If only he had been able to devote more time to the game, we might well have had a worthy challenger to Ben Hogan. The demands of his profession came first, and who are we to question the wisdom of his decision, though as golfers we can express regret that he did not win the national titles that might well have been his. Using the reverse overlap grip, White plays the ball almost opposite the left heel with the weight mainly on the left foot. The blade is kept close to the ground and square to the line on both back and front stroke. It is essentially a comfortable stance with both knees relaxed.



In the study of Gary Player, the most promising young professional in South Africa (a), note how well over the ball he stands. A straight line could be drawn from eyes to ball. Fred Daly (b) has a narrow stance. In the backswing the right wrist is slightly broken, the club is taken back with the left hand. Opposite is a magnificent study of Frances Smith as she is about to begin the downswing of a putt. Note the right forefinger.





43. Smooth Follow-through

Although it sounds over-obvious, the advice must be repeated . . . the follow-through of a putt must be genuine. The power must swing through the ball. Anything in the nature of a jerk is fatal, and is often the result of lifting the head too soon or having an over-tight grip. The head must be firmly anchored until the putt is well on its way. The reason why so many putts seem to be topped is that the average golfer is over-hasty to see what is going to happen to the put. Miss McCready, the 1933 British Amateur champion and Walker Cup player (opposite) sets a perfect example of a smooth follow-through to a putt. The club still almost grazes the ground. The photograph below shows Duke Mowry, winner-up in 1937 American Amateur championship and member of the 1933 U.S. Walker Cup side, play an important and decisive putt in the British Amateur championship. Although skirting the very edge of the bunker the American played his usual untroubled putt with a fluent follow-through. Note how close are the hands and arms to the body.





a
b
 (a) Frances Smith lets the putter follow-through in the fullest sense of the term.
 (b) Marion Miloy, American Curtis Cup player. (c) Billy Joe Patton believes
 in keeping his head well down.





(c) Walter Hagen lets the blade almost graze the ground. (d) Sam Uihlein, 1900 American Amateur champion. (f) Charles Ward, 1904 British P.G.A. National Club champion, follows through smoothly in front of Links and Picheur.





Two heads are better than one—Bill Campbell (B) and caddy examine line in Walker Cup match; Colles and Zandbergen (C) do the same in the Jey Cup.



44. Lining-up the Putt

In every putt, two factors must be considered . . . distance and direction. In other words, the line to the hole, and the distance to the hole. Reading a green seems to bother many golfers. They take a hurried glance in the direction of the hole and usually miss by yards. Such indecision is quite unnecessary. A little intelligent concentration would make the business of putting much easier. Every putt should be studied carefully. Get well down a few feet behind the ball—like Benjie White in (x)—and study the undulations of the green. Remember that greens vary, giving totally different surfaces. Moisture has also to be considered. If you are not sure of the line, walk over to the far side of the hole, and sight it from that angle. It is not waste of time. Do not overlook the fact that the length of the backswing is determined by the distance from the hole. Having checked the grain of the grass, whether it is with or against the putt, remove any loose impediments that might deflect the ball off the line. A useful tip is to isolate some mark on the line about a foot from the ball, and strike the ball so that it rolls over it.





Three stellar perfectionists . . . Frank Stranahan (c) watched by Mario Gonzalez, 1955 Brazilian Open champion; Gene Sarason (R), and Jack Burke (L) 1958 American Match-play champion.



45. *The Value of Practice*

I have already referred to Gene Sarason's remarks on this subject, but they are worth repeating: "All the books in the world, and instructions from the greatest professionals in the game won't teach the average man and woman how to play a first-class game of golf unless they are willing to give up a certain amount of time to practice." How true, yet how frequently misunderstood. Golf practice does not mean just taking a bag of balls and shoving them at random. That's exercise, not practice. Decide before you start what shots you intend practicing. Loosen-up with ten clubs as practiced by Sarason (8). Begin with the short irons and work through them to the woods. On an average, play about a dozen shots to each club. Practice must be intelligent. Know what you are doing. If a mistake is made, check how it happened, and have it run by carefully. Remember that the finest golfers in the world are continually practicing. Photograph (a) shows Sam Snead and Ed Oliver on the practice-tee before a Ryder Cup match.

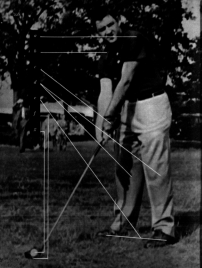




46. *The Value of Coaching*

Although on a previous page I advised checking and rectifying mistakes on the practice-ground, this mulling process, often simplicity itself, may be beyond the capabilities of a novice to the game, however intelligent his approach. When some particular problem does not yield to self-diagnosis, the obvious course is to consult your professional. He will probably tell at a glance what is wrong and get your swing back on sound lines, just as Robert Hightall, the Royal Birkdale professional is doing in these photographs. One tip that often works. If you're that-making-gone through a difficult period, when nothing seems to go right, get on the practice-strip, ignore the clubs that are letting you down, and begin with the club that is behaving itself. Psychologically the theory is sound. One swing is helped back into the right groove by our own confidence.





47. Check-points

(i) ADDRESS. JOHNNY PALMER (USA)

(a) Arms hang naturally from shoulders with club acting as a natural extension.

(b) Right arm lower than left.

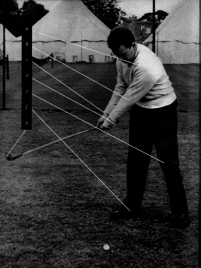
(c) Firm grip.

(d) Knees lightly flexed.

(e) Feet apart about the width of shoulders, weight evenly divided.

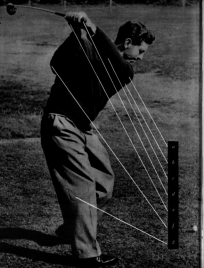
(f) Club soled flat on ground.

(g) Ball teed so that upper half appears above clubhead.



**(ii) BEGINNING OF BACKSWING.
JACK BURKE (USA)**

- (a) Left shoulder beginning to move round, underneath the chin.**
- (b) Left arm straight.**
- (c) Wrist-cock beginning.**
- (d) Club controlled by left hand.**
- (e) Left leg commencing the pivot.**
- (f) Weight shifting from left to right foot.**
- (g) Clubhead swung back by arms and not lifted by wrists.**



(iii) TOP OF BACKSWING. KEN BOUSFIELD

(a) Left shoulder underneath chin.

(b) Full shoulder pivot.

(c) Left arm straight.

(d) Firm left hand grip.

(e) Wrists cocked.

(f) Right elbow nicely down.

(g) Right leg braced.



(iv) DOWNSWING. "CHICK" HARBERT (USA)

- (a) Wrists still fully cocked.**
- (b) Left arm stretched to full length of its leverage.**
- (c) Left shoulder still under chin.**
- (d) Hips practically parallel with line of intended flight.**
- (e) Knees bent.**
- (f) Right knee beginning to turn in towards the left knee.**
- (g) Both feet flat on ground as an aid to balance.**



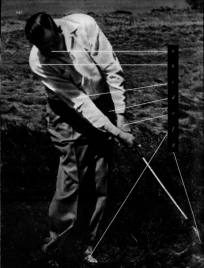
(v) HITTING AREA. DAI REES

- (a) Shoulders still square to ball.**
- (b) Braced left arm.**
- (c) Right elbow tucked into right side**
- (d) Firm grip.**
- (e) Left hip beginning to move out of way of
hands**
- (f) Weight on left foot.**
- (g) Right heel raised.**



(vi) IMPACT. BYRON NELSON (USA)

- (a) Head has stayed well back.**
- (b) Right shoulder has dropped.**
- (c) Left shoulder raised.**
- (d) Left arm, perfectly straight, has stood-up to terrific force released by right hand.**
- (e) Left hip shifting out of way for fluent follow-through.**
- (f) Firmly braced left leg.**
- (g) Right knee has broken in towards the left knee.**



**(vii) FOLLOWING THROUGH.
OSSIE PICKWORTH (AUSTRALIA)**

- (a) Head firmly anchored.**
- (b) Right shoulder has come down and under.**
- (c) Right arm as straight after impact as left arm was in backswing.**
- (d) Left hip moving out of way of hands.**
- (e) Wrists have not rolled. Back of left hand is square to the line of flight.**
- (f) Weight on left foot.**
- (g) Clubhead following out after the ball.**



**(viii) COMPLETION OF SWING.
FRED HAAS (USA)**

(a) Momentum of club brought the body round to a full finish.

(b) Upright position, balance perfect.

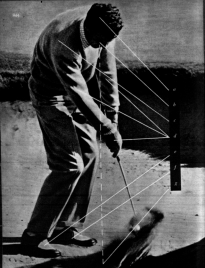
(c) Hands high.

(d) Grip firm.

(e) Right side completely relaxed.

(f) Braced left side.

(g) Right knee bent.



(ix) BUNKERED. JOHN JACOBS

(a) Head well down.

(b) Eye on spot where blade entered the sand.

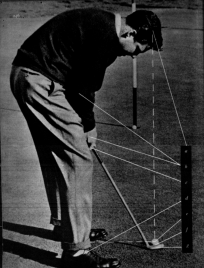
(c) Virtually no body action.

(d) Arms and hands do all the work.

(e) Feet not too wide apart.

(f) Feet firmly anchored in sand.

(g) Club strikes sand behind the ball in a firm shot, well through and under.



(x) ON THE GREEN. PETER ALLISS

(a) Head well over ball.

(b) Arms and hands close to body.

(c) Note right index finger and thumb.

(d) Comfortable stance.

(e) Ball played almost off left heel.

(f) Ball hit firmly in centre of blade.

(g) Blade flat on ground.

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